

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



## The Product That Wasn't Very Good Looking

Once upon a time there was a Product that wasn't very good looking. That was a shame, too, because it was a nice little Product, a pleasant thing, harmless and unassuming. Even useful. But, it just wasn't very good looking. For this reason, it dealt the Advertising Men a dilly of a fit. Heaven forbid they should picture it. They certainly couldn't describe it. It was undemonstrable. The Advertising Men were in a king-sized, filter-tipped Quandary. But one day when they were conferring, the Mailroom Boy walked into the Conference Tent with some quills and risked a Suggestion: why not just *tell* the People what the Product *did*? He described it. Or picture it. Or demonstrate it. This was a Great Idea and they did it. And the Product sold like crazy. And the Mailroom Boy was made a Vice President. And all was well.

Moral: Sometimes words speak louder than action. Honestly now, is your product good looking? Demonstrable? If not, just tell the People what it *does*! For this, use Radio. We have several attache cases full of hard-hitting facts about our favorite medium. May we show them to you?

THE SUCCESS OF ITS USERS SPEAKS CLEARLY  
FOR SPOT NATIONAL SPOT RADIO

Radio Division

**EDWARD PETRY & CO., INC.**

The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

## AS THE BARROW POT BEGINS TO BOIL

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# KFEQ

radio

St. Joseph, Missouri

680 KC 5000 WATTS

## 2,502,000

people

(SRDS Consumer  
Markets, July, 1957)

## 794,860

households\*

## 808,100

farm population

(SRDS Consumer  
Markets, July, 1957)

## \$3,671,000,000

Consumer spendable income per year\*\*

## 139

counties

## FIRST

in St. Joseph

## FIRST

in a 34 County Area

50% More audience than the next station from 5:30 A.M. to 12:00 noon,  
Monday through Friday.

21% More audience than the next station from 12:00 noon to 7:00 P.M.,  
Monday through Friday.

40% More audience than the next station from 5:30 A.M. to 1:00 P.M.  
Saturday.

(34 County survey—Pulse, March, 1957)

\*Radio Penetra-  
tion—99%

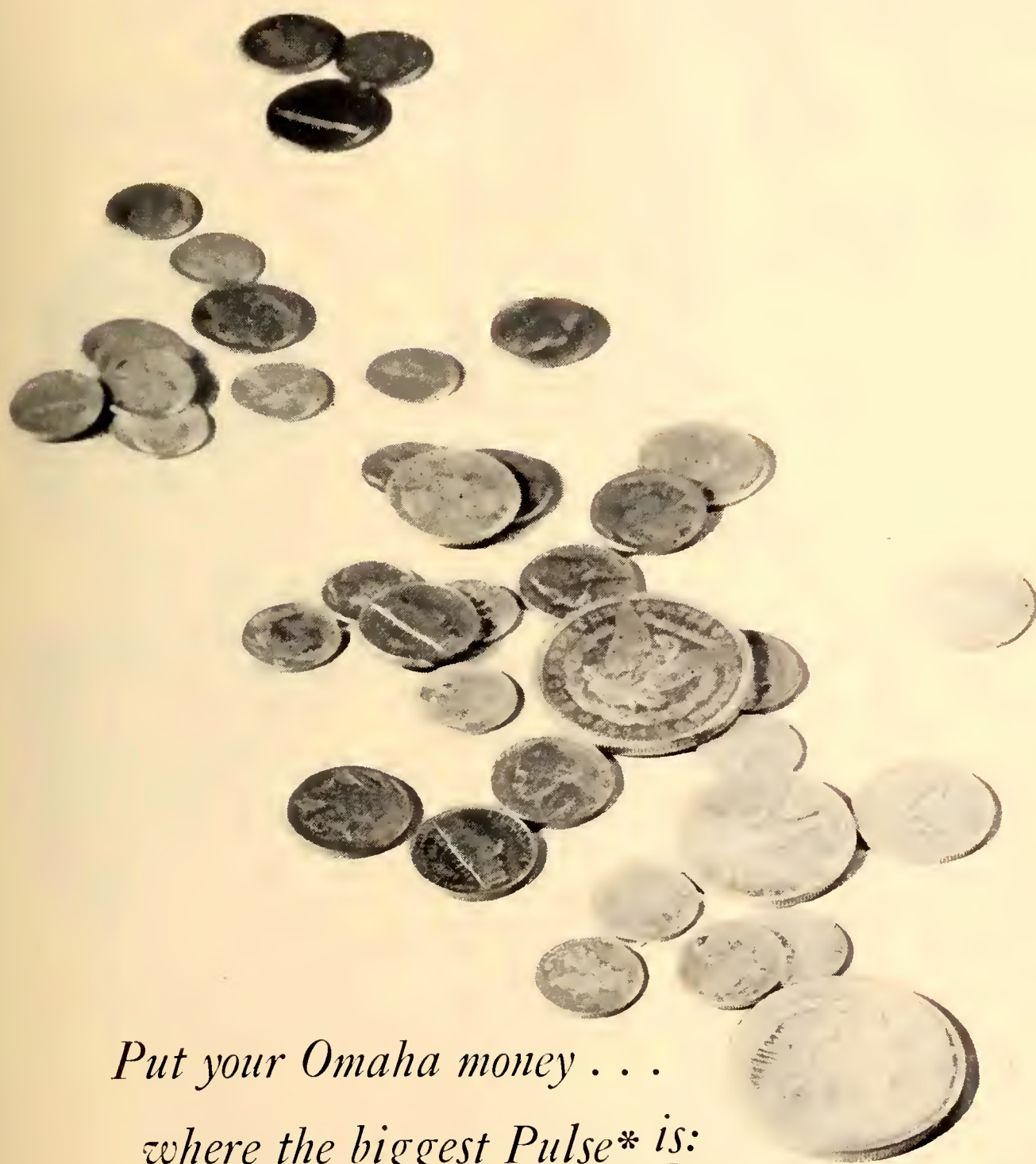
\*\*SRDS Consumer  
Markets, July,  
1957

35 Years old this year! Ted Nelson, Exec. V.P. / Ted Branson, Manager

# KFEQ

National Representative:

Venard, Rintoul & McConnell, Inc.



*Put your Omaha money . . .  
where the biggest Pulse\* is:*

**KOWH** . . . for seven consecutive years at the top in daytime  
Omaha radio, thanks to programs and personalities that  
get through to people. Good coverage, too, on 660 kc.  
Become an Omaha success story. Talk to Adam Young or  
KOWH General Manager Virgil Sharpe.

*\*Dec. 1957, 7 a.m.-5 p.m., Mon.-Sat.*

# KOWH

**OMAHA**

*Represented by Adam Young Inc.*





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## In Upcoming Issues

### Radio Basics

Here's what network radio looks like at the beginning of February—including complete list of all net radio clients and what they buy

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Laura Datre

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©1958 Sponsor Publications Inc.

*KTHV  
sells  
nearly All  
of Arkansas!*



# “KTHV largely responsible for 300% sales increase!”

Says ROBERT S. HERZOG,  
*Advertising and Sales Promotion Manager,  
Boyer International Laboratories, Inc.*

Boyer International Laboratories recently bought a 13-week saturation campaign on KTHV for their H-A Hair Arranger, a liquid grooming aid. Although it is currently available only in the western two thirds of the nation, H-A ranks fifth in national sales. Boyer plans to tackle selected Eastern markets soon, using same saturation technique. Here's what Mr. Herzog says about KTHV:

“I think you will be interested to know that with only half of our 13-week campaign expired, we have already reached our sales and distribution expectations.

Our sales for the first seven months of this year have exceeded last year's first seven months' sales by 300%. In fact, this year's first seven months' sales out-do all of our 1956 Little Rock sales by 125% . . . and the past six weeks of advertising and promotion are responsible for 58% of this year's business.

Reports from our sales representative in the Little Rock area read as follows:

“Good movement.” “Excellent displays in \_\_\_\_\_ stores.” “Sold \_\_\_\_\_ for the first time.” “Doing quite well in \_\_\_\_\_ stores.” “Reordered.” And the proof of these reports is, of course, shipments.

To a large extent, the credit must go to the exceptional job you and KTHV advertising, promotion, and merchandising did for us. The cooperation you gave us was equally exceptional.”

ROBERT S. HERZOG



**KTHV...LITTLE ROCK**  
**316,000 WATTS....CHANNEL**

Henry Clay, *Executive Vice President*  
B. G. Robertson, *General Manager*





## ADVANTAGEOUS BUYS IN WMAR-TV'S RICH MARYLAND MARKET



THE ELEVEN O'CLOCK



reported by **MATT THOMAS**  
**Monday thru Friday**  
**11:00 to 11:10 P.M.**

- An experienced newscaster
- trained news writers and cameramen
- world - wide, nation - wide, Maryland news
- complete weather report and forecast
- WMAR-TV and CBS newscast
- facilities of Associated Press and The Sunpapers plus AP wirephotos



**CHANNEL 2 THEATRE**  
**full length feature films**  
**Monday thru Friday**  
**11:15 P.M.**

Popular Hollywood stars in top movies from Columbia, Warner Bros. and 20th Century Fox libraries. Every Friday is Mystery Night with a first-run suspense-packed film shown.



**SUNPAPERS TELEVISION, BALTIMORE, MD.**  
TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM  
Represented by **THE KATZ AGENCY, Inc.**  
New York, Detroit, St. Louis, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

## NEWSMAKER of the week

*S. C. Johnson & Son, with over 50% of its multi-million budget in tv, has divisionalized its set-up to have better marketing and advertising control over its many new products. Under its newly elected president, Howard M. Parker, the company plans to introduce a number of new consumer products with spot tv/radio campaigns to be followed by net tv.*

**The newsmaker:** Howard M. Parker, new president of the 72-year-old S. C. Johnson Company, says that advertising propelled the multi-brand wax manufacturer into an enormous expansion program during the past few years.

"We've better than doubled our advertising budget over the last three years," he told SPONSOR. "And more than half of our appropriation continues to be in television because of the sales impact and demonstration ability of the medium."

Among the most recent tv-successes is the company's new Klear floor polish, about to go on network tv.

"We launched Klear with a substantial spot tv campaign in New England some 18 months ago and today this floor polish has national distribution."

S. C. Johnson's expansion follows the pattern of some of the giant soap companies: Some new products the firm is introducing are directly competitive with established Johnson brands.

"This does not mean that one brand takes away from another necessarily," says Packard. "Actually, it just assures us of a larger share of the floor-cleaning market. The same woman who uses Stride on some floors, could use Klear on other floors in her home. The characteristics of the products are different."

Johnson's line is split among three major agencies: Needham, Louis & Brorby (Johnson's agency of record for the *Steve Allen Show*), Benton & Bowles and FC&B. Through these agencies, Johnson is alternate-week sponsor of Steve Allen, and Red Skelton and has just bought an eight-week participation campaign in seven different NBC TV daytime shows. Glade, Johnson's air freshener, will be starting a major spring tv-radio spot campaign through Benton & Bowles by mid-February.

"The new divisional organization which divides our products into the Household Products Division and Service Products Division, will make various product managers and divisional admen responsible for our advertising effort," says Packard.

"All our advertising has to be approved by our merchandising and advertising review committee, which consists of the chairman of the board, president and other top-level executives."



Howard M. Parker



Bartell Group Family Radio Produces



GRAND  
SLAM

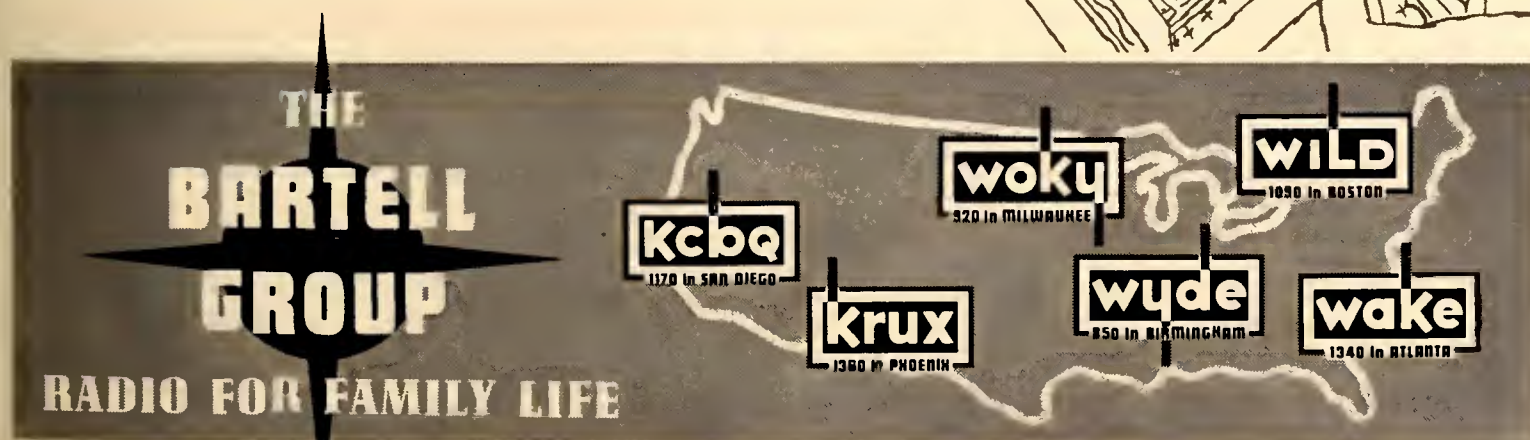
All day... every day and Sundays... every rated quarter-hour gives KCBQ the biggest San Diego audience by a grand slam (Pulse, Oct.-Nov.) Another endorsement for the **Bartell Group trump card — FAMILY RADIO.**

Bartell Group programing in six major markets demonstrates how a general audience can be kept intact and growing by a continuous program service of broad acceptance. No audience fragmentation by willful slanting to special groups.

**Result: Advertisers always reach buyers.**

Double and redouble the power of your campaign in Bartell markets...

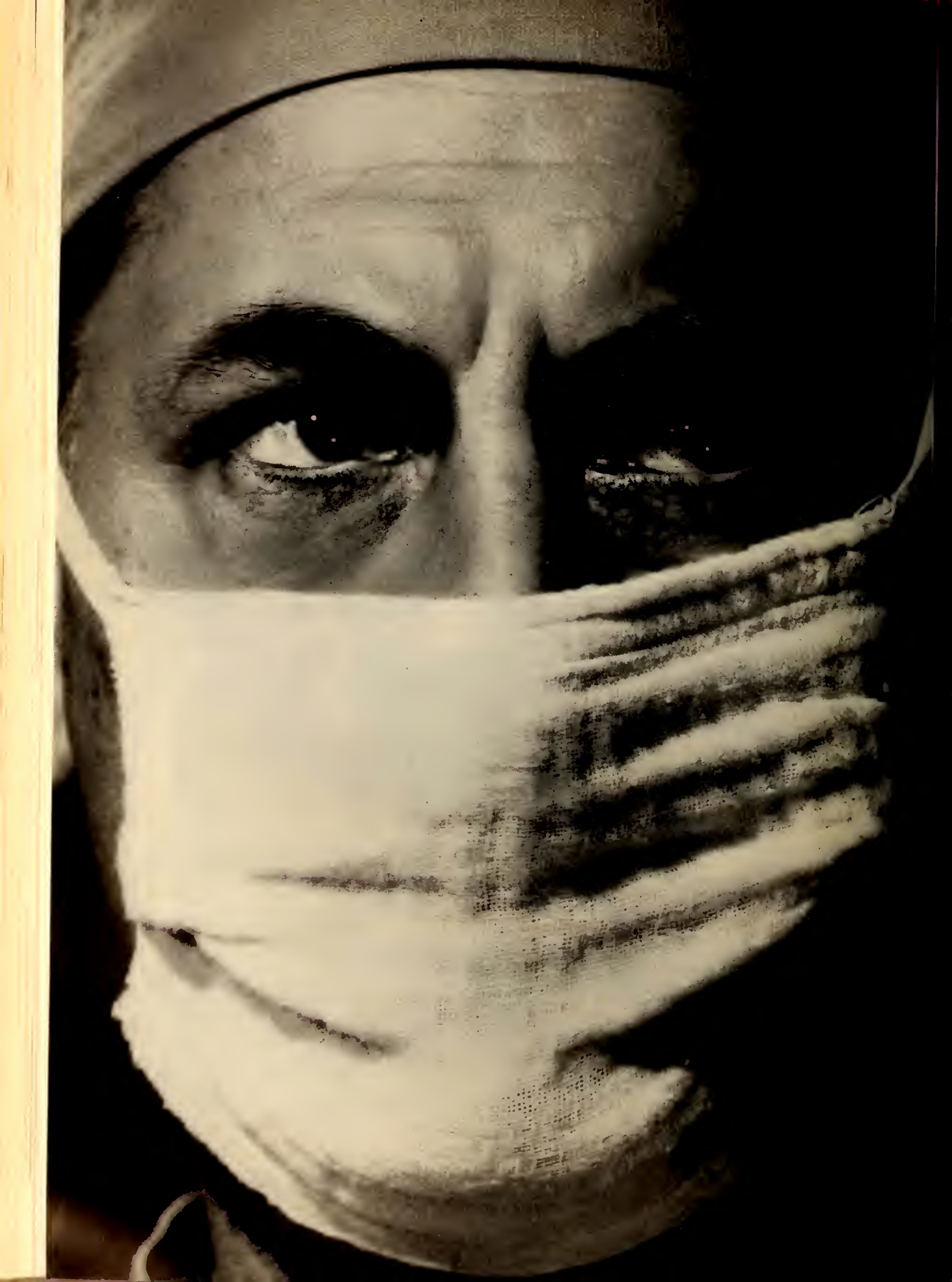
***Bartell It...and Sell It!***



AMERICA'S **FIRST** RADIO FAMILY SERVING 10 MILLION BUYERS

Sold Nationally by ADAM YOUNG, Inc. for WOKY The KATZ Agency







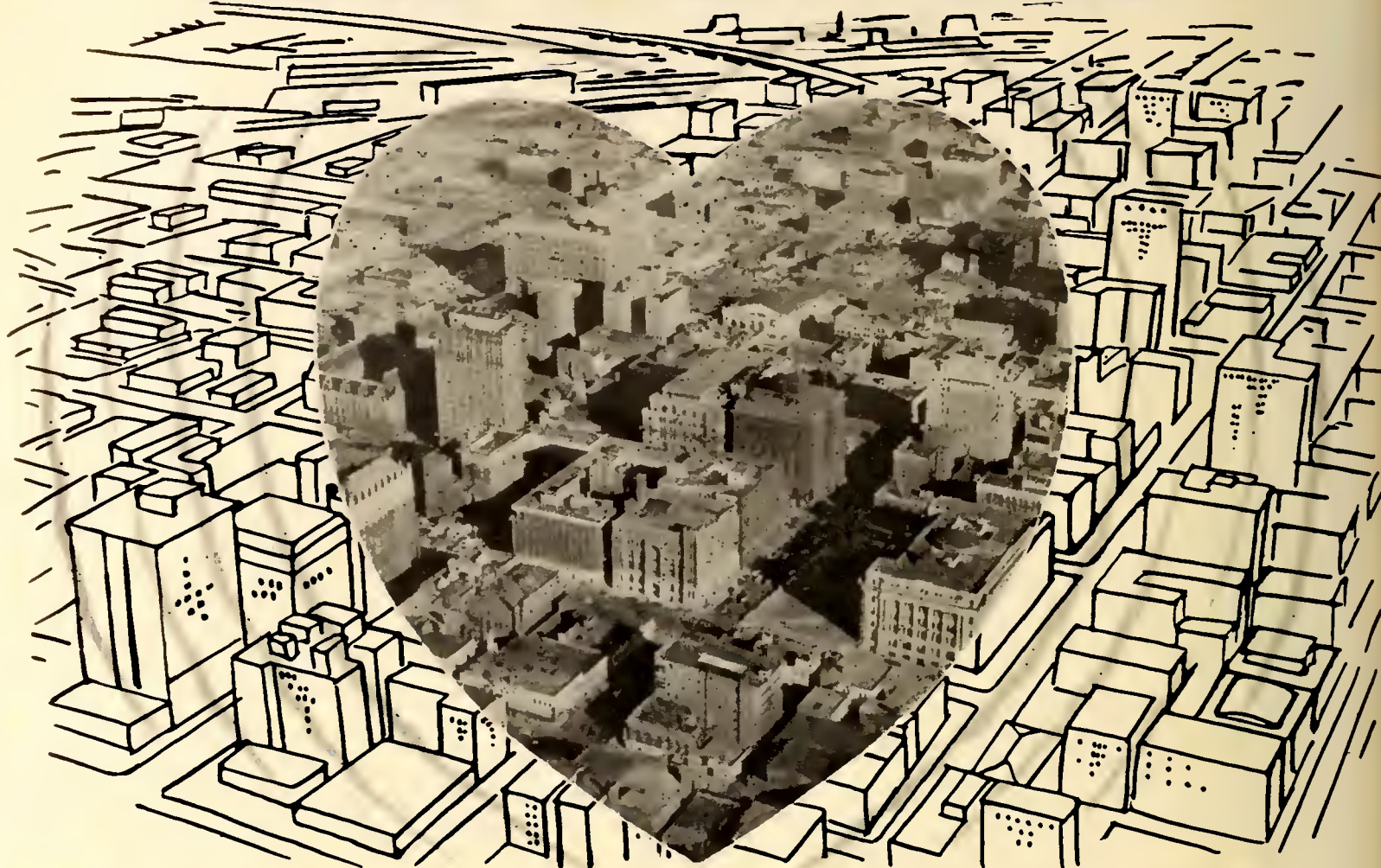
**MEDIC** No one else in 1958 will offer a program that approaches MEDIC's prestige, production quality and dramatic content. First run off the network, through CNP exclusively.

**CNP**

NBC TELEVISION FILMS — A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.



# Take Our Pulse...



it's the Heartbeat  
of **OMAHA!**

<b>HOOPER</b>	<b>43.2</b>
Nov.-Dec., 1957 8 AM - 10 PM	share
<b>PULSE</b>	<b>23.0</b>
Nov., 1957 8 AM - 6 PM	share
<b>TRENDEX</b>	<b>40.8</b>
Dec., 1957 8 AM - 6 PM	share

All 3 Put KOIL  
in the  
**Winners' Circle!**

24 Hours  
A Day

# KOIL

Avery-  
Knodel  
Rep.

**A Vital Force in Selling Today's Omaha**  
with more than twice as many listeners as any other station

DON W. BURDEN—PRESIDENT



# SPONSOR-SCOPE

25 JANUARY, 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

In just a few weeks the 1958-59 network tv buying season starts rolling, and you can expect anything but a shortage of new programs.

CBS TV and NBC TV each has over 20 shows in the making—under outside assignment or on the boards.

Whether or not they're bought by September, most of these will be scheduled by the two networks in their fight for dominant position.

Hence agencies will be urging their clients not to let themselves be trapped into stalling on future commitments because of spring business conditions. The reason is simple:

A buyer scramble in the fall would find the networks in an advantageous price position.

Judging from comment heard these days at plans board sessions, tv might be pushed into a special type of selling job due to the squeeze on the advertising dollar.

The tenor of the top-level comment:

- We have come to recognize tv as the greatest glamor medium, but how much do we know about its ability to deliver sales?
- Granted tv's dynamic status, how do you compare the value of a dollar spent on tv with a dollar spent in other media?

This may be a clue to what a lot of other admen are thinking about doing when the buying season starts in two-three months:

George Abrams, Revlon ad manager, told SPONSOR-SCOPE this week he anticipates:

- A scramble for the shows that can come through this season with good track records. In other words—
- Sidestepping of new properties for programs that have been established with viewers.
- A revival of tv's early mystery-crime cycle, but with the accent on quality in writing, production, and character.

Robert Hall Clothes this week wrapped up plans for its spring radio-tv saturation schedule.

The list will involve 180 radio and 120 tv stations in 150 markets.

Schedules will average 100 radio spots a week and 20 tv spots.

The first stage of the campaign, via Frank B. Sawdon's Jerry Bess, is set for the week of 17 February.

The peak will come around Easter.

Spot tv prospects soon will be asked to look at some new qualitative studies of the medium.

At least three major reps now are immersed in preparing presentations which will

- (1) Prove the basic value of tv spot (aside from costs), and
- (2) Serve as the springboard of an updated all-industry pitch.

The idea is to create a distinct image of spot tv as compared to other media.

Lucky Strike returns to network radio (NBC) in May, after four-year absence.

The buy: The Bob and Ray package consisting of 10 5-minute week-end shows.

The contract is for 13 weeks. American Tobacco considers the campaign: 1) an extension of the brands' spot schedule and 2) a tool for reaching the out-of-home audience. BBDO developed this one.



Drug-toiletries advertisers are buying their nighttime network tv this season at an average cost of about **\$3.35 per-1000-homes-per-commercial-minute**.

SPONSOR-SCOPE's estimate, based on December average homes and time plus talent costs, shows the CPMHPCM for this class of advertiser to be.:

American Home Products, \$4; Bristol-Myers, \$2.65; Chesebrough-Ponds, \$2.70; Colgate, \$2.70; Helene Curtis, \$2.90; Max Factor, \$6.90; Johnson & Johnson, \$2.10; Pharmaceuticals, Inc., \$3.05; Revlon, \$3.50; Schulton, \$4.20; Toni, \$3.20; Warner-Hudnut, \$3.10; Whitehall, \$3.40; Wildroot, \$2.10.

(See 18 January SPONSOR-SCOPE for CPMHPCM of food advertisers.)

For the advertisers in the top rating rungs the cost of nighttime impressions is still an extraordinary bargain.

This shows up markedly in an analysis by SPONSOR-SCOPE of the top 10 in Nielsen's second December 1957 report.

Applying SPONSOR-SCOPE's estimate of time and talent costs to Nielsen's calculation of average homes per program you get these **costs-per-thousand-homes-per-commercial minute**:

PROGRAM	TIME & TALENT COSTS	AVERAGE HOMES	CPMHPCM
Gunsmoke	\$ 80,000	16,851,000	\$1.59
Jack Benny	110,000	13,637,000	2.69
Wells Fargo	72,000	13,555,000	1.78
I've Got a Secret	71,000	13,514,000	1.75
GE Theatre	93,000	13,266,000	2.34
Danny Thomas	94,000	13,225,000	2.37
Hitchcock Presents	72,000	13,184,000	1.82
Perry Como	93,000*	12,813,000	3.55
Wyatt Earp	65,000	12,648,000	1.72
\$64,000 Question	85,000	12,648,000	2.33

\* Per 20-minute segment; two minutes of commercial.

One sector in air media claiming it's still building up steam mightily is NBC Radio: Joe Culligan estimates that by 1 March the network—at the rate business is going—will have **\$16-million worth of commitments for 1958**.

In terms of NBC Radio features, the dollar distribution looks like this: News Around the World, \$4.2 million; Monitor, \$4.5 million; My True Story, \$2 million; Bandstand, \$2.3 million; the afternoon soap operas, \$2 million; and News and Life of the World, \$2 million.

The network's estimated net potential for this year: **\$24-25 million**.

CBS TV's affiliates left no bases untouched during their Washington gathering a few days ago.

After the meet had made its general impact on the town's politicians, groups of station managers took their attitudes toward the FCC Network Study report and pay-tv to their Congressmen.

An example: Breakfast dates with Senators Knowland and Kuchel, arranged by George Whitney, of KFMB-TV, San Diego, for the California delegation.

Chief objective of the coffee session: **An explanation of the intricacies of the tv business** and the relations between networks and affiliated stations.

(For an analysis of the implications of the Barrow study report to tv advertisers, see article on page 29.)

Another account this week left the R&R-Erwin-Wasey fold: **The animal supplement division of Merck**, worth about \$1 million in billings.

The business went to LaRoche, of which Ken Beirn recently became president. Beirn had the Merck account at R&R-E-W.



**The M. A. Wallach Co. is the latest candidate to toss its hat into the rating service rink.**

The Wallach system, which the Advertising Research Foundation has been asked to look at, would **cost \$13 million a year to operate.**

ARF also has been asked to underwrite a \$20-million test of the Wallach system in Syracuse on the premise that the method would eliminate the "rating muddle." (The investment, of course, would be returnable, if the service were bought.)

The proposed technique:

1) **Personal telephone calls to a large pre-selected panel** while the program is on the air.

2) The interviewing would be conducted by two staffs: one inquiring about **viewing and audience composition** factors; and the other on **commercial recall**, product information, etc.

3) The size of the sample would far exceed Nielsen's 1,500 audimeters and the interviewing additionally would entail **person-to-person follow-ups.**

So far tv stations have shown little interest in participating in the project. Hence the entire support will have to come from networks, sponsors, and agencies.

**M. A. Wallach's background:** American Home Products, KFC&C, NBC, and in the business of auditing retail stores and making consumer-retailer marketing studies.

**The three tv networks collectively grossed \$48 million from time sales last November, which was 9% better than in the like month of 1956.**

PIB showed these plus margins per network in comparing the two months: ABC TV, 22.1%; CBS TV, 8%; and NBC TV, 5.2%.

**The gross time billings for the networks jointly in the first 11 months of 1957: \$446.5 million (5% over 1956).** The plus margins: ABC TV, 6.3%; CBS TV, 7%; and NBC TV, 2.6%.

**A company's tv position is becoming more and more a strong consideration in mergers and acquisitions.**

This consideration falls into two areas: (1) a **network program** that the other party would like to have, and (2) **added media discounts** that can accrue from a doubling-up.

**Cases in point** from the program angle:

Revlon latching on to the Perry Como Show via the purchase of Knomark (Esquire shoe polish); Helene Curtis' getting into What's My Line by buying out Jules Monteil; and Warner-Lambert's linking itself to Ozzie & Harriet in the take-over of Hudnut.

**Program control and discount positions** played no small part in these purchases:

Pharmaceuticals, Inc. of J. B. Williams; Gillette-Toni of Paper Mate; and P&G of Tip-Top Peanut Butter.

**The ANA's tv-radio committee is beginning to take a really dim view of triple-spotting on network affiliated stations.**

As the first step in doing something drastic about the practice the committee is **conducting a survey among the ANA membership** to (1) find out what's been their experience with triple spotting, and (2) get **suggestions for remedies.**

The proposal that will likely come out of this study: **Circulate a list, by markets, of the stations reported by ANA members to be flagrantly engaged in triple-spotting.**

**Steve Labunski resigned this week as programing v.p. at ABN and a realignment of the network's programing policy is in the making.**

The indicated change in programing concept entails a return to recorded fare to some degree—with the continued emphasis on personalities.

Obvious inference: The heavy live-schedule—especially in afternoon and evening—was too high-budgeted for the current market.

With the return of Campbell Soup shortly to network radio (NBC) the medium will be able to make this claim: It's now got every one of the 15 biggest network radio spenders of 10 years ago (the peak year for the medium).

Much of the Campbell money is coming from surplus that had been allocated for NBC TV for the 1957-58 season.

The Campbell radio business is being channeled through BBDO.

This week brought the unusual spectacle of a network officially correcting the publicity release of a customer.

Bymart-Tintair announced it had acquired a half hour of Tonight, and NBC TV countered this with an explanation: Tintair's commitment was for three minute announcements on the show's Wednesday session and a single announcement on alternate Wednesdays.

NBC TV further noted it didn't want the impression to get out that it sold Tonight in half-hour segments—only participations.

The D'Arcy agency is reported clearing the decks for the acquisition of the \$4-million Lincoln account.

As a preliminary step, Y&R this week resigned the Lincoln business.

P.S.: Looks like Buick will settle on its new agency this week also. Front runners continue to be 1) Benton & Bowles, 2) Leo Burnett and 3) Ted Bates.

Adam Young raised the torch of the independent station a bit higher this week with the unveiling of an updated compilation of who's first in the top 25 markets: independent vs. network stations.

The 1957 count for the independents, based on Pulse averages, as computed by Young:

STANDING	1957	1956
First	21	10 plus 3 ties
Second	10	7 plus 4 ties
Third	11	4 plus 3 ties

The lavish salaries being paid this season to performers in tv are beginning to backfire.

For instance, columnist Earl Wilson quoted Shirley MacLaine, not so long ago an obscure dancer, this week to the effect that:

"When they told me the price (\$500,000 for 10 tv shows), I didn't answer — because my mouth fell open. I didn't say 'yes' — I thought I was talking to crazy people. They thought I wasn't happy and were going to increase it."

As a producer of shows other than his own, this has been a tough season for Jack Benny.

Scott Paper and Schick are pressuring NBC TV for a better show than they've been getting out of the Giselle MacKenzie half-hour; the odds are that at the end of March there'll be a different program in the spot.

Another Benny property causing some anxiety is Bachelor Father, which—like the MacKenzie show—has a western for a nemesis. For Bachelor it's Maverick; and for MacKenzie it's Have Gun, Will Travel.

Still another imminent casualty (but not Benny's): Sally, alternately sponsored by Chemstrand and Roval Bee. Y&R, Doyle-Dane-Bernbach, and NBC are jointly scouting for a replacement (the starting date depends on program choice).

Bristol-Myers meantime has cut back to an alternate week on Playhouse 90.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 59; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.





*The Twins like radio with their fun . . .  
 . . . and fun with their radio*

**That's why WDGY is first\* in the Twin Cities . . .  
 and why WDGY billings are at an all-time high!**

Talk to a Blair man, or WDGY  
 General Manager Jack Thayer.

\*Latest Pulse.

**WDGY** 50,000 watts  
 Minneapolis-St. Paul

**STORZ  
 STATIONS**  
 TODAY'S RADIO FOR TODAY'S SELLING  
 TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

**WDGY** *Minneapolis St. Paul*  
 REPRESENTED BY JOHN BLAIR & CO.  
**WHB** *Kansas City*  
 REPRESENTED BY JOHN BLAIR & CO.  
**WTIX** *New Orleans*  
 REPRESENTED BY ADAM YOUNG INC.  
**WQAM** *Miami*  
 REPRESENTED BY JOHN BLAIR & CO.



ZIV's NEW, **ALL NEW** HAI

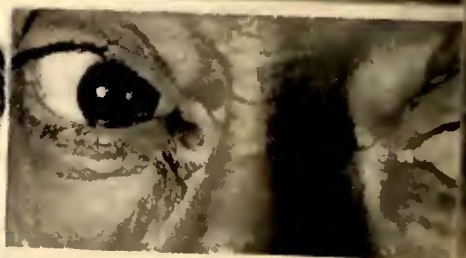
# TARGET

## *Impact* PERFORMANCES!

Every week a new guest star  
... a completely new cast!  
Your viewers will see and  
thrill to a galaxy of stars  
hand-picked for their great  
performances on TARGET!



HOWARD DUFF and  
MARIA RIVA star  
in "Breaking Point"  
on TARGET.





# HOUR IMPACT SERIES!

# T

EXPLOSIVE  
DRAMAS,  
AIMED AT THE  
EMOTIONS OF  
YOUR  
VIEWERS.

*Your host*  
**ADOLPHE  
MENJOU**



**CTION-ADVENTURE**

**MYSTERY**

**WESTERN**

**AW ENFORCEMENT**

**TARGET IS  
ALL IMPACT!**

Everything viewers look  
for in engrossing TV fare!

***TARGET  
HAS  
THEM  
ALL!***

## ALREADY BOUGHT BY:

### OLYMPIA BREWING

- San Francisco
- Los Angeles
- Tucson
- Honolulu
- Phoenix
- Portland, Ore
- Spokane
- Seattle
- Boise
- Las Vegas
- Bellingham
- Eugene
- Idaho Falls
- Santa Barbara
- Twin Falls
- San Diego
- Redding
- Eureka

### DREWRY'S BREWING

- Chicago
- Detroit
- Moline
- Indianapolis
- Grand Rapids
- Rock Island
- Terre Haute
- South Bend
- Davenport
- Kalamazoo
- Lansing
- Cadillac
- Marquette
- Bay City
- E. Lansing
- Ft. Wayne
- Cedar Rapids
- Toledo







## We're Riding High ... at KONO

Higher and higher go the KONO ratings every month... by ANY survey.

But what's more important to advertisers is the fact that KONO's sales potency is higher and higher, too... even higher than the audience ratings indicate.

That's because there's new enthusiasm and an earnest desire to SELL in the minds of every D-J on the KONO staff.

Try us... and see for yourself. For rates and availabilities, see your **H-R Representative** or **Clarke-Brown man**



## Timebuyers at work

**Jack Canning**, SSCB, New York, timebuyer for Pall Mall and Noxzema, feels that a rep's selling job should not end after an order has been placed. "Reps," Jack says, "are always submitting spot improvements to buyers, when their stations have been left out of a campaign. But rarely do they offer these improvements after they've sold a schedule. They feel they already have the business, and good spots that become available are usually sold to new advertisers. Yet, the rep has a moral responsibility to service an old account first and offer these good spots to improve existing schedules. And it would be good business. While many of the new spots would be used for improvements within a present schedule, others would be used as additional new schedules. The over-all effect would be healthy for the industry. As advertisers realized the concern for their schedules, spot activity would doubtless increase. So help us out, fellows. We can only keep check on all the stations in a schedule with your cooperation. What helps us in the long run is sure to help you."



**Douglas H. Humm**, Charles W. Hoyt Co., New York, says: "I like ratings. Don't get me wrong. I don't think they are the be-all and end-all of buying. Far from it. But on the other hand, I don't think they deserve the abuse and malignment which has been heaped on them. Ratings are perhaps the one most important tool, I said



tool, of buying. How else would we get an idea of the comparative audiences of stations and programs? I don't mean that a 14.7 is necessarily better than a 13.7. Not at all. But in order to give our client the largest possible audience for his dollar, we must use all the means at our disposal, ratings being the chief among them. Of course, as has often been pointed out, ratings serve merely as a guide, and should be used in conjunction with all the other techniques of sound timebuying. We must take into consideration audience composition, the reputation of the station, its believability and ability to motivate sales. But ratings are important. And I say, use them prudently, but don't abuse them. Even if they're not perfect, we still need them."





## of Maryland FOOD sales are covered by W-I-T-H at lowest cost per thousand

And the other 29% are so far from Baltimore that they're controlled by distribution centers *outside* of Maryland.

When you buy W-I-T-H, you buy *all* of *Metropolitan* Baltimore's burgeoning population of 1,550,645\*\*—up 20.2% in the past seven years alone. You get blanket coverage of

\*Sales Management, 1957

the total effective buying market—and *no waste coverage*. You get by far the lowest cost per thousand.

That's why W-I-T-H has twice as many advertisers as any other Baltimore radio station. That's why, for food and every other product, it rates as *your* first choice.

\*\*Metropolitan Research

**It "figures"!  
Baltimore's best  
radio buy is . . .**

# W I T H

Tom Tinsley, *President*

R. C. Embry, *Vice-President*

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles.



# CHANSATIONAL! NEW CHARLIE CHAN CAPTIVATES CHICAGO!

## SMASH RATINGS

all over the country! NEW CHARLIE CHAN improves ratings, betters time periods everywhere!

In Chicago, on WBKB it has improved the Wednesday night 10:15-10:45 time spot by 257% to become the **NUMBER ONE syndicated program** in the market on any station, any day, any time!

Outstrips closest competition by over 53%, capturing a 39.2% share of audience. (Videodex 11/57).

Captures the big share of audiences in Los Angeles, Atlanta, Philadelphia, Baltimore, Columbus, Detroit, New Orleans, Pittsburgh, Dallas-Ft. Worth and in key market after market!



FOR  
THE  
TV  
HIT  
OF  
THE  
SEASON,  
CALL

**tpa**

TELEVISION PROGRAMS OF AMERICA, INC.  
488 MADISON • N.Y. 22 • PLaza 5-2100

## Sponsor backstage

### Tv networks at a turning point

There are all kinds of indications these days that the American people are interested, to a degree they've never evidenced before, in national and international affairs. Television, of course, and to a lesser extent radio, can certainly take credit for making a vast contribution to this developing public interest. And television, too, just a short time ago, gave one of the most dramatic indications as to just how strong the people's interest in world affairs has become.



On Tuesday, 7 January, Dave Garroway, on his *Today* show, offered to send a copy of the Rockefeller Brothers' Foundation report on national security to any listener who wrote in for it. Before the weekend, Dave had received over 200,000 requests for the report, with hundreds still pouring in, in every mail. The Rockefeller report, as all of us know, hardly falls in the category of light reading. It goes on for some 25,000 words in its analysis of the comparative strength of our nation and the Russians. And when a quarter of a million people take the trouble to write in for a report of this kind, as a result of one announcement on a 7 to 9 a.m. tv show, you've got a reasonably alert and intelligent populace, and certainly one which is responding to television.

### Network tv at its best

Typical of the manner in which tv is fulfilling this desire on the part of an ever-growing segment of the populace for meaningful information concerning the state of our union and the universe is the show the CBS TV network ran on 5 January as one in its series of 90-minute *Twentieth Century* shows. Utilizing the brilliant corps of CBS correspondents in key areas around the globe, and in penetrating, meaningful interviews with more than a half-dozen missile experts from all branches of the service, and other scientists, this program, *Where We Stand*, was literally an education on the same general subject as the Rockefeller report: Our preparedness for any possible attack by the Soviet. Not only did it make crystal clear the danger of our present position (We're at least a year, probably two behind the Russians in intercontinental missiles) but it was as timely as the next day's newspapers. For one of the experts interviewed on the show was Lieutenant General James M. Gavin, chief of weapons research and development of the United States Army, and at that very moment the front pages of the country's newspapers were telling the story of Gavin's proposed retirement "because I can do more good out of the service, than in it."

All in all, the show was a masterful job, and sponsor, Prudential Insurance Company of America, agency Reach, McClinton, the network and all personnel concerned deserve the highest praise. The show cost Prudential about \$125,000, and took three months of preparation. It was a prime example of the kind of show which is possible to produce only because network television in this country has developed along the lines and to the degree it has.



# ALLWAYS FIRST!

FIRST Network . . . . .

FIRST Feature Film Library

FIRST in News . . . . .

FIRST in Syndicated  
Half Hour Shows

FIRST in Audience Surveys

FIRST in Service . . . . .



The Peabody Award

**WOW-TV** *Channel 6* *Omaha*  
**A Meredith Station**

FRANK P. FOGARTY, Vice President and General Manager  
FRED EBENER, Sales Manager

BLAIR-TV  
Representatives

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines







# who's second?



We at WBBM-TV are anxious as a mother hen to know who's second in Chicago television.

The latest ARB report shows one station in second place. At the same time, another station is ranked second by the Chicago Nielsen Station Index.

But Nielsen, Telepulse, ARB\*...all agree on one thing...  
*WBBM-TV commands first place by a wide margin.*  
We believe that's what interests you.

*Showmanship* shows the way in Chicago television. The same *Showmanship* that turns your advertising into *Salesmanship*.

The kind you find only on... **WBBM-TV**

**Chicago's Showmanship Television Station—Channel 2**

CBS Owned—Represented by CBS Television Spot Sales

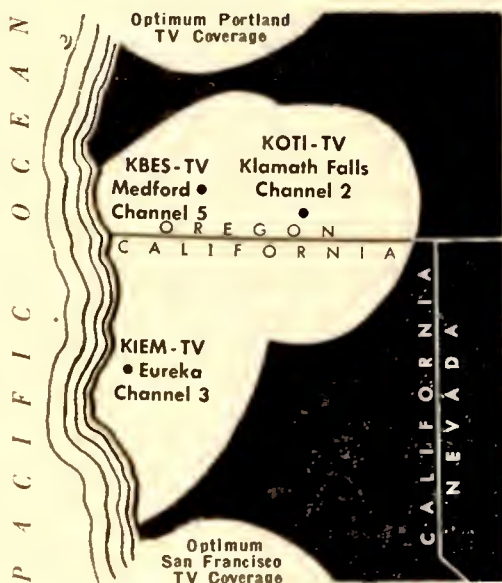
\*December, 1957



**SETS IN USE**  
**SIGN ON TO 6 PM-24.6%**  
**6 PM TO SIGN OFF-50.8%**  
**SHARE OF**  
**AUDIENCE**  
**100%!**

# THE CALIF-ORE TV TRIO

bridges the entire  
 \$485,803,000 retail  
 sales gap between  
 Portland & San Francisco



Three Markets—One Billing

<b>KOTI</b>	<b>CHANNEL 2</b>	} CBS NBC ABC
	Klamath Falls, Ore.	
<b>KIEM</b>	<b>CHANNEL 3</b>	
	Eureka, Calif.	
<b>KBES</b>	<b>CHANNEL 5</b>	
	Medford, Ore.	

THE SMULLIN STATIONS

CALIF-ORE TV TRIO, Don Telford, Mgr.

ask **BLAIR Television** national  
**ASSOCIATES INC.** representatives

New York, Chicago, San Francisco, Seattle, Los Angeles,  
 Dallas, Detroit, Jacksonville, St. Louis, Boston.

Which makes it all the more a pity that people like Dean Roscoe Barrow, Congressman Emanuel Celler and others of their ilk find it profitable to build and further their own careers on efforts to restrict and hamper network development. As CBS's Frank Stanton has often and eloquently pleaded: In this time of crisis it is more vital than ever before in the nation's history that the networks, both radio and television, be kept as strong and as solvent as possible. The FCC is, of course, in the throes of pursuing an investigation based on the recommendations in the Barrow report, and the networks, having no other alternative, are spending untold amounts of additional money and hours of invaluable manpower preparing their answers to the 20 December letter sent to them by the FCC.

## The reps vs. the Barrow report

It was especially heartening recently to see such a staunch competitor of the networks as Ed Petry, of the rep firm bearing his name, speak up in behalf of the networks. Petry's statement, of course, concentrated largely on the question of option time, and said: "... to hobble the networks through a further unwarranted, unnecessary and undesirable restriction of network option time would do a disservice to every person in the country now enjoying the wonders of television.

Other aspects of the recommendations in the Barrow report could be equally damaging to effective network operations in all kinds of important areas. It is our fervent hope that every sound-thinking and honest organization in the industry will speak up, if and when given the opportunity, in the networks' behalf. Certainly every station affiliated with a network should make itself heard, either singly or through group action. And it is even to be hoped that some far-sighted and industry-minded independent will raise their voices in connection with some of the more blatantly cockeyed aspects of the Barrow report.

## Another drive at the networks

It is discouraging, too, to see another drive aimed at the networks at this very time. I'm talking about the renewed and louder-than-ever hue and cry raised by Campbell-Ewald's Philip McHugh on the old theme that tv prices are out of line and have reached their ceiling. McHugh was so quickly joined, of course, by other agency leaders, that the whole recent move began to smack of the successful efforts of the Association of National Advertisers to reduce radio rates, several years ago. Whether advertisers will be as successful in knocking down tv rates remains to be seen.

It's slightly ironic that ABC TV's substantial progress as a third and effective major television network is one of the prime reasons McHugh and other agency men set forth for hitting the webs over the head for reduced rates, while the same web's growth is apparently disregarded by Congress and the FCC. For the imbalance several years ago among the four webs, with Dumont and ABC losing their shirts against solidly entrenched CBS and NBC was quoted by the web-hunters as being responsible for their investigations and reports. Now that free competition has resolved the situation into one which finds three strong webs healthily competing against one another, the web-hunters seem to be unaware of ABC TV's amazing strength and continuing growth. The web-hunters seem unaware, but the agencies and advertisers aren't. Do you wonder why network executives are inclined toward a slight bitterness and cynicism?



Why Nu-Maid Durkee  
Director of Sales &  
Advertising Selects  
WLW Radio and  
TV Stations



"The famous Crosley Stations really give a food product a surprise "Flavor-Lift"...all the way from excellent time slots and talent sell to top merchandising and promotion. Yes, WLW Radio and TV Stations constantly offer new sales heights to advertisers. Anyone for going up!"

*Elmer L. Weber*

Elmer L. Weber  
Director of Sales & Advertising  
The Miami Margarine Company

Call your WLW Stations Representative...you'll be glad you did!

**WLW-T**  
Television  
Cincinnati

**WLW-C**  
Television  
Columbus

**WLW-D**  
Television  
Dayton

**WLW-A**  
Television  
Atlanta

**WLW-I**  
Television  
Indianapolis



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas... Crosley Broadcasting Corporation, a division of **Arco**



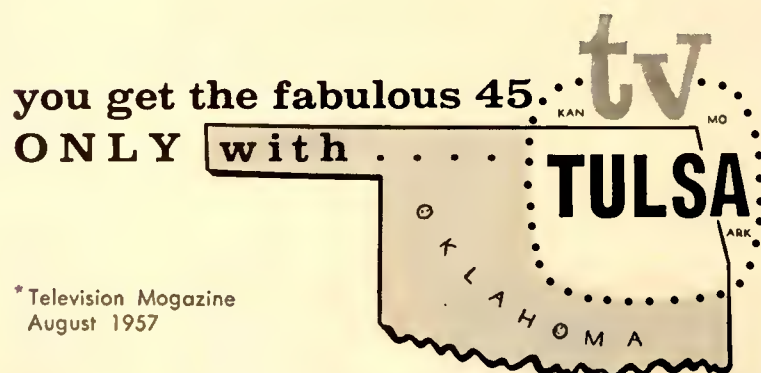
# the fabulous 45



TV-TULSA covers 45 counties where . . .

**THERE ARE 319,278  
TV FAMILIES\***

Within the "fabulous 45" are 31 Oklahoma counties where the retail sales equal half of Oklahoma's total — *the half you can't reach without TV-TULSA*. Counties in Kansas, Missouri and Arkansas are a bonus to this rich Oklahoma market.



\*Television Magazine  
August 1957

## 49th and Madison

### Which commercial slot is best?

Recently have you published any reports on the relative viewing of the first, second and third commercials within a program? For instance, for 30-minute television programs, what are the differences, if any, between the number of sets tuned in to the first commercial, the middle commercial and the final commercial?

Or perhaps the question should be stated what are the different viewing levels per five-minute segment of a 30-minute program?

John D. Carew, *research manager,*  
*Zimmer, Keller & Calvert, Inc.,*  
*Detroit*

● SPONSOR has never carried a depth treatment on this subject because there are few if any general answers. The minute-by-minute audience flow varies with the strength of the program, the competition opposite, etc. A. C. Nielsen, with its minute-by-minute data, is in a good position to provide answers for specific network shows but has never put together an over-all average probably because it would be a relatively meaningless figure.

### Correction

I'm sure you've discovered by now from other sources that your recent item in Sponsor-Scope on Ed Fleri's new appointment at BBDO was not entirely accurate.

If you will compare it with the enclosed BBDO memo outlining his responsibilities, you'll find that his duties are much broader and somewhat different than your story implied.

He is to act in the *Spot* field exclusively and to work on matters pertaining to *both* spot radio and television.

Your implication that he is to operate on radio problems only puts an unintentional and undue emphasis on that medium.

We at Blair-TV heartily applaud Ed's appointment and predict that this important move by BBDO will result in an increasing number of its fine accounts examining and discovering the powerful advantages of *spot tv*.

Jack Mohler  
*Blair-TV*

● SPONSOR regrets this inaccuracy and is glad to take this opportunity to correct it.

### Piggy-back marketing

Your recent article "Piggy-back marketing and radio launch a new product?" was received with enthusiasm by



all of us. We feel it was a very fine and informative piece on our Jomar Instant Espresso radio campaign.

We could use another kindness. Could you please send us three or four additional copies of the article. . . .

David North, *ad dir.*  
*Martinson's Coffee Co.*

#### "Women's shows"

When you asked for my home address so that I could enjoy SPONSOR in the quiet of my own home, I loved you! As a woman broadcaster for nigh on to 19 years, and gal about our radio station, who in addition to doing two 25 minute shows a day, five days a week, makes it a point to call on her sponsors personally to see what's cooking and gets copy from the merchandise on display or from recommended sales for the week, etc., I don't have much time to read quietly in my office. So I will be delighted to share my now office copy, and continue to enjoy my personal copy "at home."

Another thing I would like to say . . . I am a grandmother . . . so having given quite a few years to radio and some to tv, I have never felt as so many women may have, that we had come to the end of these so-called "women's shows." I sincerely felt that they should be modernized a bit, as our younger generation is modernizing. I think it sounds more sincere to have a woman talk about a home-making product than having some male voice trying to explain how a soufflé should look when removed from the oven, or how easy it is to use a sewing machine or bake a cake using the new mix by XYZ.

Forgive the sounding off like this, but you people are and always have been a help to those of us who double in brass, and I for one appreciate it.

Connie Stackpole  
*WGIR, Manchester, N. H.*

#### Any Comments?

SPONSOR likes to hear from its readers. Your comments or your criticism represents one of our best methods of insuring that we are accomplishing our purpose.

# PULSE\* says . . .

## KLZ-RADIO

### has the highest average rating of any Denver station!

**Proof that listeners do prefer a station  
which programs...not to just a small,  
single segment of the audience...but to  
the total all-inclusive radio audience.**

## HOW? Effective Air Personalities

- **JACK WELLS Show** from 7:15 to 9 a.m.
- **ART GOW'S Ladies' Choice** from 10:15 to 11:15 a.m.
- **PAT GAY Show** from 12:05 to 12:45 p.m.
- **JACK WELLS Show** from 4:00 to 4:55 p.m.
- **STARR YELLAND'S Party Line** from 8 to 9 p.m.
- and **DENVER AT NIGHT** from 6:30 p.m. to Midnight

**PLUS** personalities and features  
from CBS — the nation's leading network!

\*PULSE, October, 1957

# KLZ radio

560 KC

For the whole story call your KATZ man or Lee Fondren,  
station manager and director of sales in Denver.

CBS for the Rocky Mountain Area • Represented by the KATZ Agency



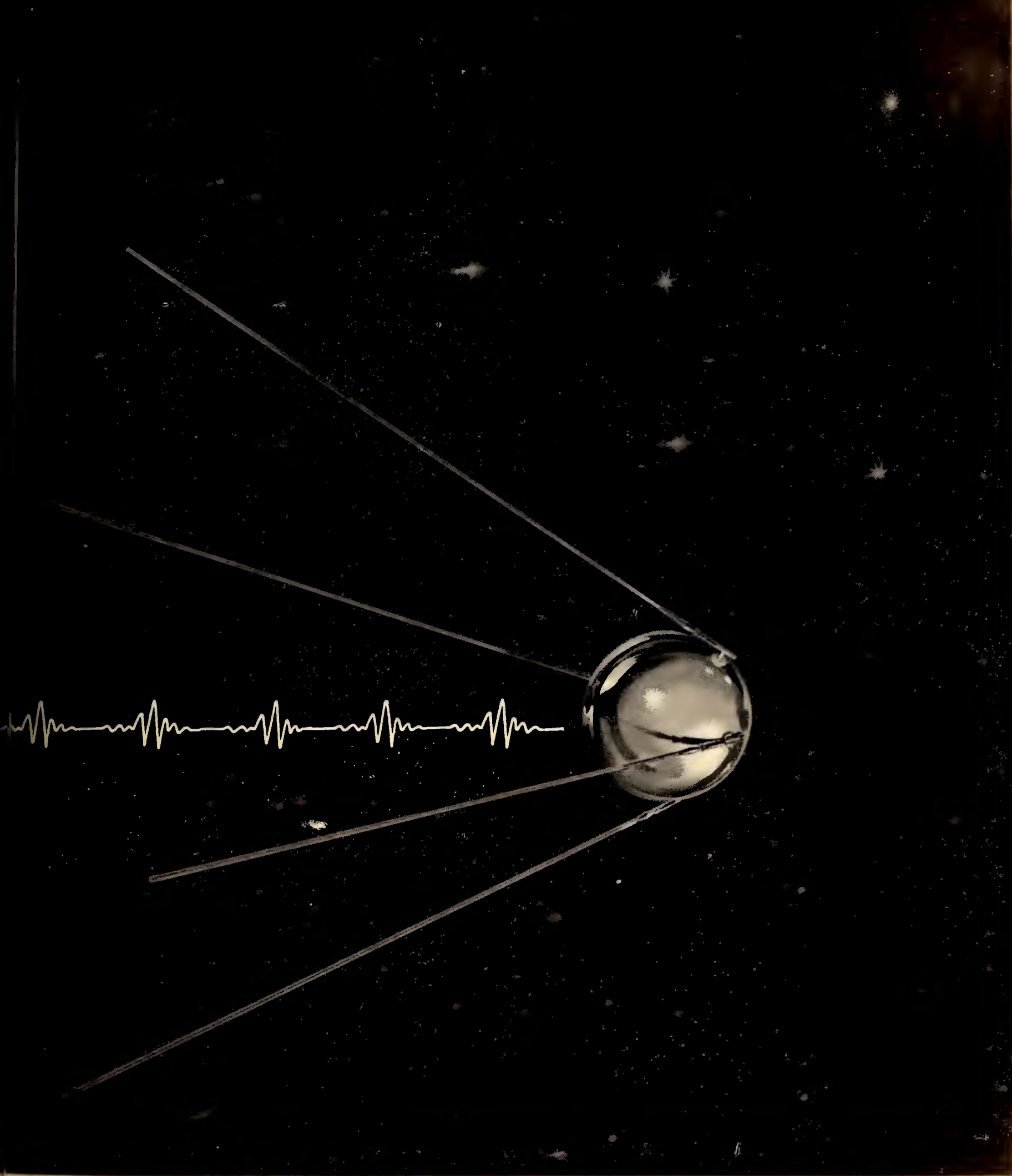
A black and white photograph of a starry night sky. A white heartbeat line, resembling an ECG, runs horizontally across the middle of the image. The stars are of varying brightness and size, some appearing as soft, out-of-focus clouds of light.

# SIGNAL FOR A NEWS FLASH

The first faint sounds of Sputnik as it soared through space were heard on NBC. This was one of the year's most important news breaks. More than that, it was dramatic evidence of the spirit which characterizes NBC News today.

At a time when headlines have a special urgency for America, NBC News is providing minute-by-minute coverage of world events unmatched in broadcast journalism for speed, alertness, comprehensiveness and mature interpretation.





his has been evident all through the past months of crisis. For its resourcefulness at Little Rock, Variety called NBC news "a heads-up, hustling, news-digging operation."

Most recently NBC received astonishing evidence of the role it is playing in informing America. During an interview with Nelson Rockefeller on TODAY, Dave Garroway offered a copy of the Rockefeller Study to anyone who would, and for it. Following this single announcement more than

200,000 requests for the study were received by NBC.

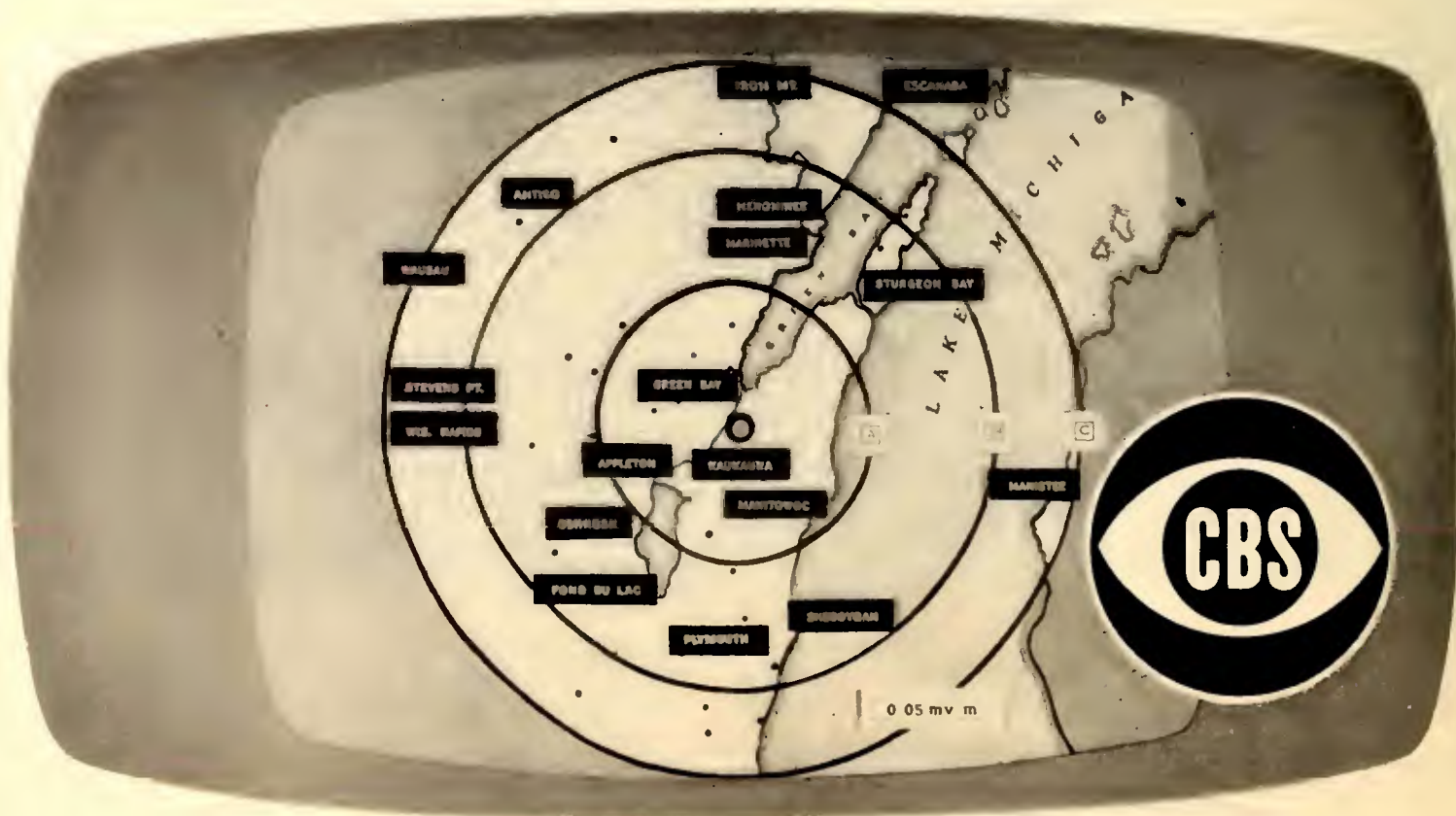
Official recognition came last week when the annual Sylvania Award for outstanding network news was given to the National Broadcasting Company "because it has taken a big step in 1957 in doing more things and greater things with news."

## NBC TELEVISION NETWORK



# WBAY GREEN BAY

in the Land of... *Milk and Honey*



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION





## THE BARROW OPTION TIME BOMB

With hearings on the explosive proposals of the FCC's Network Study Staff coming up, the key issue of option time will be joined.

Would its end really cripple network television as we know it?

**T**he long-simmering Washington probe of the television networks has reached the boiling stage.

After nearly four years of exhaustive examination, attacks from many quarters and recommendations touching every aspect of chain operation, it appears that the issue of network survival is about to be joined.

Battle lines are being drawn this week as the industry prepares to testify before the Federal Communications Commission regarding the explosive (and what many say are destructive) recommendations of the FCC's Network Study Staff headed by Dean Ros-

coe Barrow of University of Cincinnati Law School. Hearings are scheduled to begin 3 March and the deadline for appearances to be filed is only a few days away.

Even before the hearings have begun, however, the sound of skirmishes has been crackling.

- As the year ended, and less than three months after the release of the Barrow report, the FCC fired the first shots as it sent off letters to all tv networks and about two dozen affiliates regarding alleged violations of chain broadcasting regulations concerning network and spot rates, program and territorial exclusivity.

*Abolition of network option time would slowly erode clearances with a checkerboard pattern whose impact goes far beyond the actual periods closed to clients, warn networks and affiliates. While option time is widely favored, not everybody in industry goes along*

• Veteran rep Edward Petry came out with a strong and pointed defense of network option time. While most reps are in favor of option time in general, many would like to see some limitations so as to provide more spot program availabilities in cream evening time. Petry's statement contained no reservations on this score. It was also significant in view of the public silence among reps.

• CBS TV affiliates rallied behind their network and threw down the gauntlet in a resolution "to oppose vigorously the findings, conclusions and recommendations of the Barrow report on network broadcasting which affect affiliates as a group." A special committee under John S. Hayes, president of the *Washington Post* stations, was named to direct and unify the strategy of CBS affiliates in the counter-attack.

While the Barrow report aimed shafts at a number of vital zones of network operation, much testimony is expected to revolve around the proposal to ban option time, which the Barrow group said probably violated anti-trust laws. Except possibly for the proposal to limit ownership of stations by networks, there is no Barrow proposal that strikes so close to the foundations of network operation. It was no accident that, of all the Barrow recommendations (and there are many), Petry centered his fire on the proposed ban.

Furthermore, there is no Barrow proposal likely to affect tv advertising so much as the option time proposal. Whether or not it would cripple the networks (and the feeling that it might is not unanimous, even among broad-

casting executives) there is little question that the scuttling of network option time would have considerable impact on the methods and strategy of buying tv stations singly or in groups.

Exactly what would happen in the event option time were banned is not easily spelled out. This cloud of uncertainty is one of the reasons (though not the most important) why the networks and most of the stations fear its abolition. However, the bedrock basis is the assumption that if a network cannot offer pre-cleared time on a more or less simultaneous basis across the country, then it really has nothing to sell.

Before attempting to construct the

possible consequences of an option time ban, an examination of the present option time arrangements would be in order. The FCC's *Chain Broadcasting Regulations* permit networks to option no more than three hours during each of the following time segments: 8:00 a.m. to 1 p.m., 1:00 to 6:00 p.m., 6:00 to 11:00 p.m. and 11:00 p.m. to 8:00 a.m. In exercising an option, the network must give the station at least 56 days' notice. The time can be recaptured from any local or national spot program, commercial or sustaining. But the option cannot be exercised against another network.

The FCC regulations provide these limitations insofar as contractual agreements between network and affiliate are concerned. This means the network is free to negotiate with stations to clear programs in non-option or station time. But it cannot exercise a unilateral option or compel an affiliate to cancel an existing program. Furthermore, it is believed that a program that straddles option time (say from 10:00 to 11:00 p.m.) is to be considered in non-option time.

Stations can cancel network programs, even in option time, under three conditions. As set forth in the FCC's regulations, they are: (1) when the station reasonably believes the program is unsatisfactory or unsuitable, (2) when the station believes the program is contrary to the public interest and (3) when the station wishes to substitute a program of local or national importance.

## THE ABC'S OF OPTION TIME

**A. WHEN IS IT PERMITTED?** FCC's *Chain Broadcasting Regulations* provide that networks can option no more than three hours during each of the following four segments: 8:00 a.m. to 1:00 p.m., 1:00 to 6:00 p.m., 6:00 to 11:00 p.m., 11:00 p.m. to 8:00 a.m.

**B. HOW DOES IT WORK?** In exercising an option, network must give station at least 56 days notice. Option can be exercised against local program but not against another network. Option rule does not prevent network from programing during station time

**C. WHAT ARE STATION'S RIGHTS?** Station can refuse to clear if it (1) believes program is unsuitable or not satisfactory, (2) feels the program is not in the public interest, (3) wishes to substitute a program of local or national importance for web show



Refusals to clear option time for one reason or another are not exactly widespread but they are not rare, either. For example, testifying before the Senate Commerce Committee in 1956, CBS President Frank Stanton disclosed the following regarding clearances in Class "A" time: of 815 station hours offered to CBS "basic required" affiliates, 91 were not cleared during one week in May of that year. On all CBS affiliates that week, 524 hours of option time were ordered by network clients but not cleared by stations. The figure of roughly 10% of Class "A" time not cleared is, according to those in a position to know, fairly representative of all the networks.

The question of the specific effects on network operation in the absence of option time revolves, of course, around this question of the degree of clearances. In painting a hypothetical picture of a no-option time network of the future, the networks and broadcasters foresee, not a sudden collapse of traditional network operation, but a gradual erosion of pre-cleared time.

It has been made clear beyond dispute through the years that the stations want network programs. It, therefore, follows that if option time were abolished the stations would continue taking network programs. However, the option time proponents say, a network is a delicately balanced affair. The fact that a substantial number, or even a majority, of network stations are cleared is not enough. The losses of a few key stations could easily upset a network buy from the advertiser's point of view.

Even if an important station wanted to clear for a show, without option time it becomes exposed to extreme pressures from local and spot clients. Option time is a convenient counter-argument for station managers under these pressures. Without it, the local or spot advertiser can threaten (and possibly carry out the threat) to move over to the competition.

"The station manager," said a network executive, "can easily tell himself that to put in, say, a syndicated show, during one half hour in the week cannot make much of a difference. And he can tell himself that he's done it before. Only now what will happen is that this thing will snowball. Once he's opened the gates, he can't very well refuse others. And once he's done it,

*(Please turn to page 67)*

## BARROW REPORT INCLUDES LONG LIST OF CURBS ON NETWORKS

### Limitation on station ownership

The Barrow recommendations, regarding tightening of multiple ownership rules is regarded by network as endangering income which they need to support the "extras" in network operation, such as public service and cultural shows. The recommendation is that licensees be forbidden to own more than three vhf stations in the top 25 markets. However, the over-all limit of five vhf and two uhf outlets would be retained. The recommendation is reminiscent of the proposal to limit multiple owners to no more than three stations in total as made three years ago by Harry Plotkin, special (Democratic) counsel of the Senate Commerce Committee.

### Ending of must-buy lineups

The must-buy practice, according to Barrow, may violate anti-trust laws. The Network Study Staff recommends that a minimum dollar purchase be substituted. The latter method is now being used by ABC but not by the other two webs. The Barrow group takes the same stand in this area as Rep. Emanuel Celler (D—N.Y.) head of the House Antitrust Subcommittee and Kenneth Cox, who was special counsel of the Senate Commerce Committee.

### Outing of networks from rep business

The networks should be given a reasonable time, "say two years," said the Barrow group, to divest themselves of their spot sales organizations. This was recommended in the Plotkin memo also. Though non-network reps are generally against the Barrow proposals, most are in favor of this recommendation.

### Placing networks directly under FCC rule

Barrow urged the FCC to recommend that Congress specifically authorize it to apply pertinent rules and regulations directly to networks but suggested that the official views of the Department of Justice be requested first. In his address to tv affiliates earlier this month, Richard Salant, CBS, Inc., vice president, said the company had no objection to application of the existing network regulations directly to the networks rather than indirectly through stations but expressed the fear that the Barrow recommendations envisaged far more regulation than now done.

### Control over rate-making

New rules were urged to take away from the networks their alleged power to control spot rates (through pressuring stations to bring their spot rates up the network rate level) and to use network rate increases as a lever to gain additional clearances.

### Other proposals

Other Barrow proposals include full publicity for affiliation contracts, forcing webs to place program where clients want, including overshadowed markets, non-affiliates in certain cases.



# SATURATION RADIO'S NEWEST

With the great reach and frequency of today's spot radio campaigns, how often should the same commercial copy be repeated? Was George Washington Hill right about repetition or is copy rotation needed?

## BOTH FREQUENCY AND COMMERCIAL TYPE INFLUENCE NUMBER OF COMMERCIALS USED

Client	Agency	Type of commercial	Frequency per wk.	Number of commercials
Rheingold	FC&B (L.A.)	Music & talk	30	3
Budweiser	D'Arcy (Chi.)	Music	25	7
Pepsodent	FC&B	Talk & jingle	30	1
Hit Parade	BBDO	Jingle	25	2
Pall Mall	SSC&B	Jingle & talk	35	5
Tetley	Ogilvy B&M	Light talk & jingle	15	7
Winston	Esty	Jingle	35	7
L&M	D-F-S	Jingle & talk	30	3
Camel	Esty	Jingle & talk	40	7
Beech-Nut Gum	Y&R	Light talk	10	9
Hoffman	Grey	Light talk	30	7
Cavaliers	Esty	Light talk	15	10
Rayco	Mogul	Jingle & live	30	1 (jingle)
Pepperidge	Ogilvy B&M	Light talk	25	15
Eno	Ather. & Curr.	Jingle & talk	20	10
Arnold Bread	Hoyt	Light talk	20	2
Newport	Lennen & New.	Jingle & talk	25	3

This table gives some idea of the divergent approaches to commercial copy variety in saturation radio. These are just a few of the successful clients on a N.Y.C. station and their approximate frequencies. The column at right shows about how many different commercials they are rotating. Pepsodent, with a high frequency, for example, uses one piece of copy at a time, achieves success through repetition. Beech-Nut Gum, with a lighter schedule on this station, has nearly as many copy changes as announcements per week.

In the last year, radio commercial copy has come in for some fine bouquets from both the consumer and trade press. That the plaudits have been deserved is beyond question, but perhaps the new concept of radio advertising has been more responsible for the exciting new copy than any other factor.

Saturation radio, which, in the short space of a month can reach 75% of the radio homes in a market, is certainly a spur to the agency copy department. Question: With reach and frequency blanketing homes like a blizzard, how long can the same copy be repeated before it bores or irritates?

A look at the chart on this page will show the variety of answers that can be tagged on this question. All of the clients are successful users of saturation radio. The success stories that each could rack up would more than justify the strategy behind their campaigns.

In one case, a client can run a spot radio campaign spanning many months and do it with no more than a single commercial. Pepsodent and Texaco are two prize examples of this approach to radio copy. Both would have been earned a hard pat on the back and a gruff "You're on the beam" from the late George Washington Hill. As far as that Madison Avenue genius was concerned, no one could be exposed to the same message too often. Repetition spelled success. Under the



# PROBLEM



**Those changing spots:** Beech-Nut Gum uses many commercials to tell its "flavor lasts" story. At Y&R, Bill Dollard (in shirtsleeves) buys the time while Bill Backer writes enough commercials to keep the series fresh

blows of a relentless hammer, the sell was driven into the public noggin.

On the other hand, the chart shows that many equally successful advertisers in saturation radio are changing copy as frequently as mother changes diapers. With this school of admen, the public is entitled to a bit of entertainment along with the sell. The theme, or sales story, may be repeated in 10 rotating commercial cuts, but in each, the lead-in or situation copy has been varied. The sell is not actually softened, the basic copy points are still repeated, but the capsule that delivers them has been sugar-coated.

"Hard Sell is too often confused with Hard Listening," a copy chief told SPONSOR. "It's one thing to sit here on the sending end and decide that a radio listener will not tire of hearing your minute of deathless prose or happy little jingle no matter how often it is repeated. It's another thing to be on the receiving end. All too often we neglect to take into consideration the listener's state of mind."

Whether copy is changed often or remains the same throughout a campaign apparently is not the deciding factor in a campaign's success. A good, bouncy jingle, for example, can be played over and over again just as a hit tune can be played over and over again without wearing out its welcome. Today's copywriters and jinglesmiths are removing the irritants. As saturation radio accumulates its massive audience, new people hear

the commercial for the first time, but those who have heard it before are not annoyed. If they have heard it often enough, they may even whistle or hum along with the e.t.

The copy which has given radio a lot of new "sound," however—the light touch commercials—would seem to be the ones that demand the variety of versions within a saturation campaign. Pepperidge Farm, Tetley Tea, Beech-Nut Gum, Rambler, Dodge, Ford, Life Savers, Piels Beer and other commercials of a whimsical nature are usually sent out to radio stations in batches with instructions to rotate.

Since their effectiveness and listenability depends largely on the good humor backdrop to the pitch, these are generally produced and distributed in groups. To play and replay but a single cut of such a "talk" commercial would be tantamount to telling the same joke over and over again.

"The persons we're using in our commercials to sell Pepperidge Farm and Schweppes," says Reva Fine, Ogilvy, Benson & Mather copywriter on both the accounts, "are real people—Commander Whitehead and Parker Fennelly. To the radio listener, these men have become friends, and one doesn't expect a friend to tell the same story again and again. Thus we use a variety of approaches and situations to get across the product idea."

Of those admen to whom SPONSOR spoke, all agreed on one thing—vary the showcase if necessary, but never

current campaign's product message.

Rambler cars, which have enjoyed great success through radio this year (sales up 81% over a year ago), follows this concept. Says Ray Mauer who, with Jim DeFoe, writes Rambler radio/tv copy at Geyer: "It's unquestionably important to have a central theme to take advantage of the repetitive impact of radio. But it's equally important to put this theme within a framework that has freshness and change."

"Variety in the approach to the basic product story is a fine thing," says Ed Schneeberg, B&B copywriter on Maxwell House Coffee (an account which has a good supply of varied commercial approaches to its central theme), "but variety should never dilute the sales story."

An excellent example of commercial variety and its use in saturation radio is Tetley Tea. The copy is written by George De Coo at Ogilvy Benson & Mather, and David McCall is the copy supervisor on the account. Tetley had a new product story to tell about a year ago—(1) that Tetley Tea is from only the tiny leaves from the top of the tea plant; (2) that these leaves are ideal for tea bags; (3) that Tetley leaves come from at least 22 different plantations. It is strictly a quality story.

Today, practically every radio listener is familiar with the "I like those tiny little tea leaves" jingle. Listeners have also come to know a man named  
(Please turn to page 67)



"Bowling Stars" offers suspense, excitement. Here's a tv screen view of Lindy Faragalli, from Paterson, N. J., rolling a ball worth \$10,000 in prize money—his last ball in a perfect game



"Give me three-quarters of a million bucks and I'll give you 6.7 and 6.9 network tv ratings for 26 weeks."

Many admen would probably turn that proposition down flat as a bad deal. This despite the fact that throughout broadcasting's life span they've talked about "buy the right audience, don't worry about total numbers." Examples of in-practice support of this theory are hard to come by.

But among the few existent practitioners is a U. S. business Goliath—American Machine & Foundry, a company that rang up over \$260 million in sales and rentals during 1957 for production of everything from atomic reactors to bowling balls.

AMF is today spending \$750,000 to sponsor 26 weeks of *Bowling Stars*, a film series of championship bowling carried by about 80 ABC TV stations from 4:00 to 4:30 p.m. every Sunday.

And last Sunday (19 January) it spent another \$100,000 to sponsor a bowling season highlight, the All-Star Bowling Finals, held in Minneapolis under the auspices of the Bowling Proprietors' Association of America.

What's AMF, a firm that in 1952 and 1953 put its tv money into *Omnibus*, doing with bowling shows today—particularly the low-rated *Bowling Stars* presentation?

One of the most intensive diversification programs in the history of American business is responsible. AMF used to be concerned primarily with selling machinery to U. S. industry and defense products to the government.

Acquisition of a number of subsidiaries, a move started in 1949, is responsible for altering the picture. These new subsidiaries resulted in two things: (1) increased production of AMF's consumer products, particularly in the bowling products field, and (2) addition of a host of new items to AMF's roster.

Result: Today, more than ever before, AMF must woo the consumer direct. The company has chosen to do it by dropping the primarily institutional-type tv advertising used on *Omnibus* in favor of harder sell of its consumer goods via a show designed to hit its major marketing target—bowlers.

Principally, the products are: bowling balls, bags and shoes from AMF's bowling products group; bicycles, tricycles and a host of other wheeled vehicles for juveniles from the wheel goods division; DeWalt power tools and accessories from its DeWalt division, and a variety of rubber recreation goods, from basketballs to skin-  
(Article continues page 36)

**AUDIENCE**

**MAKE-UP**



**FIRST**



AMF advertising and marketing executives are happy with *Bowling Stars* despite low ratings. In conference (l. to r.), are: Vic Ancona, manager of design services, AMF marketing division; Tom Young, Jr., Fletcher D. Richards account executive for AMF bowling products; Jerry Donovan, advertising director for the firm's bowling products, and Jack Dabney, AMF marketing director



## RATINGS SECOND

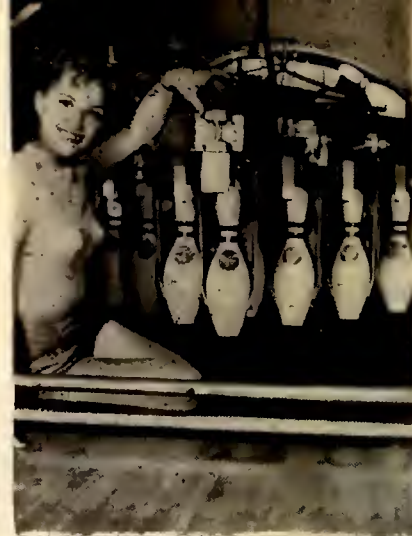
In an era when many treat rating points as the crown jewels of tv, here's an industrial empire in revolt. AMF reaches its market—bowlers—with a program that virtually guarantees pre-selection of audience. Singers and gunslingers may have more viewers, but do they bowl?



AMF promotes



by using tv to promote bowling  
pinspotters



Over 30,000 pinspotters are in use today; in 1952 there were only 188



Commercials sell (l. to r.), bikes, 'trikes' and juvenile vehicles, DeWalt power tools, and bowling products. Also, Voit recreation equi

diving equipment, produced by Voit Rubber Corp., AMF's most recent subsidiary addition. All of these products fall in the category of "leisure time equipment" in the eyes of AMF's executives.

And there's another, though not strictly a consumer, product. This is AMF's Automatic Pinspotter, an automatic device for bowling lanes. The pinspotter is augmented by a complete variety of bowling equipment, including lanes with underlane ball returns, bowling pins, ball racks, scoring tables and ball cleaning and polishing machines.

"We use our tv show to sell all of our consumer recreation products for us, with bowling as the vehicle of interest." This is the basic show purpose, as outlined to SPONSOR by both AMF's advertising and marketing executives: Jerry Donovan, advertising director of the bowling products group; Jack Dabney, marketing director for AMF; Vic Ancona, Dabney's assistant, and Tom Young Jr., account executive at Fletcher D. Richards, agency for AMF bowling products.

How about those ratings? "You have to look below the ratings surface

to determine the value of *Bowling Stars* to AMF," Young states. "We are running a show with specialized appeal to hit our principal audience—bowling enthusiasts." As an indication of AMF's success in reaching this audience, Young revealed that in markets where bowling is a particularly popular sport, "our ratings go as high as 18.0 or 19.0."

"We estimate we're reaching about five million bowling fans and prospective bowlers with each *Bowling Stars* show, and for the money we're spending, we're very happy with that audience," the adman stated.

AMF is making a bid for increased audience, however, with its new timeslot, which it acquired on 5 January. Previously, the program was telecast from 8:30 to 9:00 p.m. Sundays, against the formidable Ed Sullivan and Steve Allen competition on CBS and NBC.

**Bowling and AMF:** Bowling's importance to this American business giant has been magnified tremendously since 1951. It was then that AMF introduced its present automatic pinspotter, a product designed to revolu-

tionize the sport by taking it out of the back-room, pool-hall type of location and putting it into palatial surroundings. Modern, well-lit, attractively decorated establishments are springing up all over the country today—some of them boasting as many as 60 lanes. Replacement of the pin-boy with automatic pinspotters—and television—are credited by AMF executives with creating this bowling boom. "The pinspotter made it possible for the alley operators to accommodate bowlers on a 'round-the-clock basis; bowling shows on television whetted the appetites of millions who had never tried the sport," says Donovan.

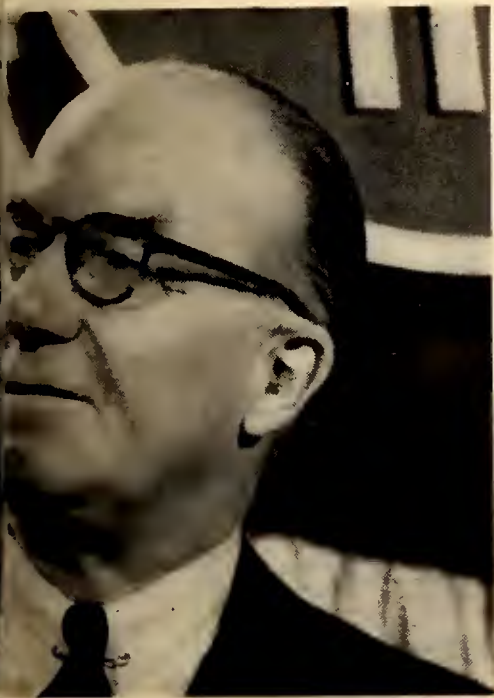
AMF estimates there are over 20 million bowlers in the U.S. today, and they're spending a whopping \$350 million a year on their sport—10 times more than the total gate receipts for major league baseball in 1956.

Women are prominent in the bowling picture too. The Women's International Bowling Congress, established in 1917 with 40 members, today lists more than 900,000 members. Hundreds of bowling establishments have blossomed forth with afternoon leagues for the ladies—and some lanes even



If you're merchandising toothpaste, you load the dealers' shelves, advertise on television and promote your product. We put our merchandise—a pinspotter service—on the bowling lane, and we use tv to sell people on bowling. This builds business for the lanes and in turn builds pinspotter rentals and sales of AMF bowling products.”

**Morehead Patterson**  
AMF board chairman



offer beauty salons and baby-sitting facilities.

What does all this mean for AMF Pinspotters Inc.? There are about 66,000 certified bowling lanes in 7,500 U.S. bowling emporiums today, and more are being built all the time. So far, AMF has placed over 30,000 automatic pinspotters in these places—all in five years. In 1952, there were only 188 pinspotters in operation in the country. This year, AMF estimates more than 50% of the nation's bowling lanes will be on round-the-clock operation with the electronic device.

Since AMF leases its machine to operators on a rental basis, the company will continue to derive income from its pinspotters, even if the market saturation point is reached. Couple this fact with AMF's manufacture of other bowling equipment, both for alley operators and consumers, and the basic tv goal is plain. "We're out to enlarge the base of bowling participants—the more enthusiasts we deliver to the sport, the better it is for AMF," says Donovan.

**Tv Bowling:** How to deliver enthusiasm  
(Please turn to page 74)

## MUSIC HATH CHARM -- ITS FANS RESPOND TO CONTEST STIMULI

*Disk jockey proves his listeners are with it—for sure*

**H**ow responsive is the disk jockey listener?

This week WCBS, New York, was still counting some of the evidence that the listener *can* be brought into the act. Its "Three Of A Kind" contest pulled 15,686 entries over a 15-week period though each entry represented considerable creative effort.

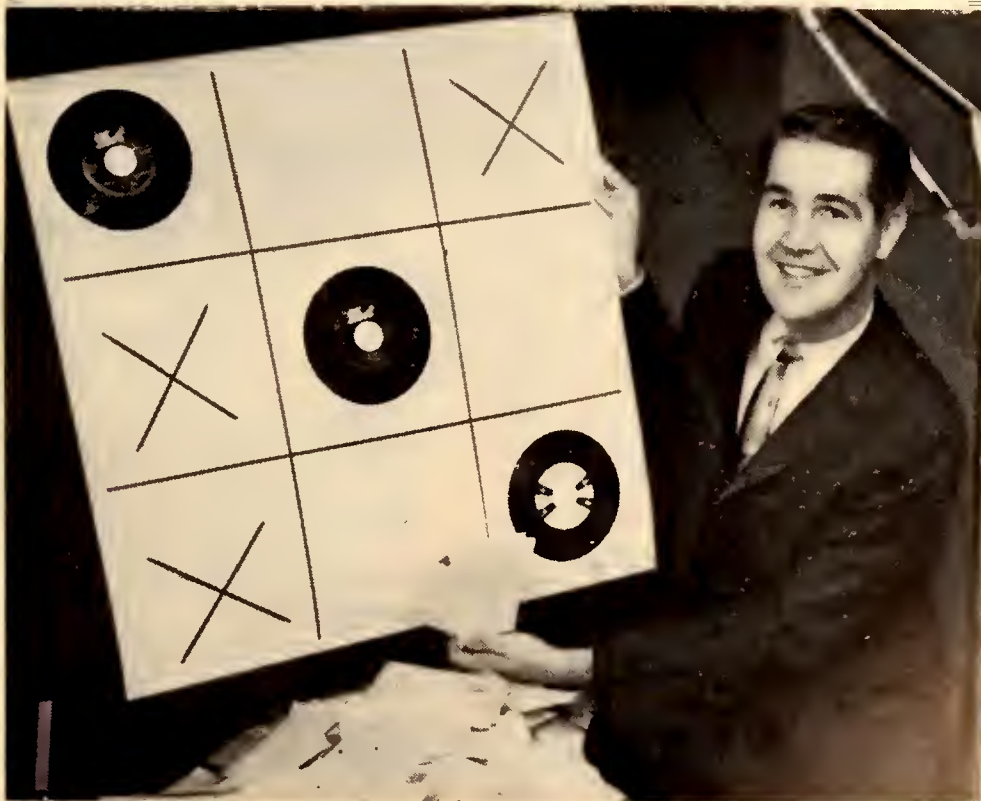
The work: to match up three tunes that went well together via a central theme, original story or quip made out of the song titles. Contest was on Jim Lowe's *Hideaway* show (Sat. 1:30-6:00 p.m.). Two of the winners:

{ If I Could Help Somebody .....	Billy Eckstein
{ In Times Like These .....	Sylvia Syms
{ I'm Available .....	Margie Rayburn
{ The Lady Is A Tramp .....	Frank Sinatra
{ The Gentleman Is A Dope .....	Eydie Gorme
{ Two Lost Souls .....	J. P. Morgan, Perry Como

The results: during the contest's first week, 197 postcards were received; 733 the second week; 1,260 the 10th week; 1,801 the 13th week—a 15,686 total over the entire span of the September-December contest.

Each week's three winners received Columbia Hi Fi table model phonographs. A total of 45 sets went to the winners.

**Tic tac toe** board is used by disk jockey Jim Lowe of WCBS, N. Y., to illustrate contest where listeners chose three records that told a story





# TV GETS SET TO SELL HARD

This week admen told **SPONSOR**

**FLEXIBILITY** of spot tv is tailor-made for today's marketing-conscious client, can make spot the "recession-proof" medium

**COSTS** must be held down this year as advertising money gets tighter. Dollar growth in net, spot tv can come from new business

**SALESMANSHIP** in 1958 means creating new uses for spot tv, developing new approaches to net tv buying, seeking new clients

**SERVICE** by reps and stations can cut timebuyers' paperwork, make tv less costly to handle and encourage wider use of spot tv

**W**hat do 1958's money-strapped advertisers want from tv?

Evidently plenty. The sellers of the medium are facing real sales resistance for the first time in tv's history. The complexion of tv's market place has changed and buyers' demands are stiffer. Perhaps it was Norman Knight, president of the Yankee Network, who summed it up best (at last week's CBS TV affiliates meeting):

"Selling is tough today . . . and it will get tougher."

Despite this sober appraisal, industry estimates for network and spot tv billings in 1958 peg volume at 7% above 1957. (See TvB figures on opposite page.)

This week **SPONSOR** went to agency media men and tv clients to find out what tv sellers will have to do if they're to reach their 1958 objectives:

**Stop creeping rates.** Medium-sized advertisers are crying "uncle." They

know tv can deliver sales, but fewer clients can swing that initial investment.

Some are solving the problem by adapting radio buying patterns to spot tv. The trend is toward more flurries of four-to-six weeks. Biggest drawbacks:

- Loss of advertising continuity.
- Higher cost to agency in buyer man-hours.
- Sluggish response from stations and reps in filling short-term in-and-out orders.

"Spot tv can be the logical benefactor of the softer national economy," says B&B media v.p. Lee Rich. "It offers the in-built flexibility necessary to clients whose sales problems shift more rapidly in these uncertain times. But spot tv must help us afford these advantages. Stations have to hold down the rates. They should offer packages to induce longer contracts and year 'round campaigns."

**Kill triple spotting.** Each tv dollar has to produce at maximum efficiency. "And that's impossible when your commercial is buried between two spot announcements and adjacent network pitches," says one tv buyer who handled in excess of \$5 million in 1957 air media billing.

Several top agencies, including Y&R, JWT and B&B, to mention just three, are currently carrying on full-blown crusades against triple spotting. They want reps to tell them what other commercials their stations will slot in the break.

"When a rep offers us announcement availabilities in prime time, we want to know we'll be the only I.D. or the only 20-second announcement in that break," says Y&R's Ray Jones. "No client can afford to have his message diluted by having it wedged in among a batch of others."

His view point is typical of media executives today.



**Sell to fit needs.** The business will go to the station and rep who know a client's over-all advertising needs and key presentations to them. One approach may be to find new uses for spot tv to fit it creatively into an advertiser's network strategy.

For instance, spot tv can increase a network client's reach in specific trouble areas. Said George Blechta, A. C. Nielsen v.p., at last week's ANA research workshop: "The appeal of the strongest network television show will vary greatly in individual markets. In the current competitive network situation, broad coverage must result in certain weak spots. The problem is to plug up these holes."

"How can this be done quickly, economically, and with flexibility required by a shifting network competitive picture? A broadcast spot campaign can answer all these requirements."

Some enterprising reps have based a pitch on making up ratings differentials through spot tv in weaker network markets.

**Promote and merchandise.** "Tv is the most powerful marketing medium when it's linked to the place of sale through good merchandising," says B&B's Grace Porterfield. "Some stations are doing a good job in promoting the campaigns of long-term advertisers. But too many stations don't keep the agency informed about the job they're doing. This means extra man-hours to avoid unnecessary merchandising duplications." Buyers want to see more merchandising and promotion of the station's own local shows to build up the value of the adjacent announcement campaigns. And they want reps to keep them up-to-date on a station's effort to build its importance in the local market.

**Design escape hatches.** The tv giants can spread the risk of long-term network commitments by buying into two or more shows on a split-sponsorship basis. But agency men point to a number of medium-size advertisers who could afford only a 13-week run on network.

"In prime evening time the door's

still closed to them," says Bryan Houston media director John Ennis. "It's still hard for the seasonal advertiser to make a good buy. And it's hard for the year-round client whose needs have changed to be able to get out of his commitment."

**Ease network "must buys."** Today's marketing-conscious client wants to have the full impact of his tv dollars

fewer stations and still hit most of his market. Rigid network must-buy requirements may be driving some of these advertisers into spot programming buys."

**Trim paper work.** As more clients buy spot tv in shorter-term flurries, the timebuyer's job becomes more complex. Better servicing on the part of the reps could relieve this burden, say the agency media men, and would help trim the agency's cost of handling spot tv.

"As we use more and more short flights, we need reps' confirmations faster," says Cunningham & Walsh's Jerry Sprague. "Any scheduling error or make-good or billings error becomes more difficult to make up during a six-week campaign than in a 26-week period."

Some of the snags that develop in buying a short-term campaign could be avoided through better communication between the stations and their reps. For instance, some stations still run make-goods without checking the agency through their rep before doing so.

"This complicates our job of policing a campaign," says one JWT buyer. "And

the make-good might not deliver the impact that we were entitled to get."

**Develop new presentations:** Media buyers work long hours. They don't like the kind of presentation, no matter how glamorous or witty, that takes an hour and keeps them in the office after six doing work they could have done had the presentation been shorter.

"I wish the reps would stick to facts and keep them short and sweet," says a Compton media executive. "Too much of the stuff they show us is puffery and we know it. Market data is something that any large agency today can develop within its own shop. What we want is more competitive information about the way one station stacks up against the others in a market. We want background on its programming and personalities."

It boils down to this: Media men want to see facts, logically and creatively presented. They're unimpressed by meaningless decoration.

### What TvB sees ahead for '58

	1957 (in millions)	1958 (estimate)
Network	\$ 661.2	\$ 694.3
National spot	360.8	386.1
Local spot	300.0	336.0
Total tv	\$1,322.0	\$1,416.4

TvB's prediction for 1958 tv dollar volume represents a 7% increase over its 1957 year-end industry estimates. This 7% growth would mean a larger dollar gain than the estimated 9.3% increase tv chalked up in 1957 over the 1956 McCann-Erickson tv figures.

in the areas where his sales are. Network must-buy stations don't fit each national client's needs.

"Chicago is a natural part of a basic network, but it could be bad for a coffee advertiser," says the head buyer for a major coffee brand. "Chicago has so many local brands, the national coffee client might be better off with three other markets in the place of Chicago. But two tv networks make no provision for such substitutions."

A number of agency men feel that some of the money going into spot programming buys could be attracted into network if must-buy requirements were based on dollar volume as in the case of ABC TV rather than upon specific station lineups.

Says the media v.p. of an agency that billed over \$20 million in tv in 1957: "Often the bulk of sales of national advertisers comes from a handful of markets. If such a client happens to have a very well-rated network show, he could really get along on





## CAN MERCHANDISING REALLY RAKE IN THE PESOS?

It seems particularly effective in Spanish-language markets, where radio listeners have an emotional loyalty to a station's personalities.

Libby's merchandised baby foods heavily in New York's Latin market and today is top seller in the field

**M**ore babies of Spanish-Puerto Rican extraction in New York City are eating Libby's baby foods today than any other brand. And executives at Libby, McNeill & Libby, Chicago, are crediting Spanish language radio.

Libby, prior to its use of this medium, was just one of a number of brands doing about equal business among the 240,000 Spanish-Puerto Rican families in New York. Today it's top seller in this market.

The firm faced two basic problems in building its variety of 28 different baby foods to its new rank:

- To build brand preference for a product that is unique in one respect:

the product consumers—infants—have no say in selecting the brand they're going to eat, above perhaps a gurgle of joy or yell of dissatisfaction at the high-chair table.

- To obtain eye-level shelf position in grocery stores and supermarkets. This point is particularly important to baby food manufacturers. Research has shown that baby foods sell about 50% better if displayed at eye level.

Why? Baby foods are strained to a "mush" consistency and packaged in glass jars. It's extremely difficult to tell the difference between, say, a jar of strained apple sauce and a jar of strained bananas—unless the label can

be read. Eye-level shelf position brings the labels into easy visibility. This easy identification tends to increase the variety of foods a mother will buy for her offspring.

Libby beat the first problem by buying into popular Spanish language programs featuring personalities whose endorsement of Libby's would be taken as gospel by the Spanish-Puerto Rican housewives.

The second problem was met with intensive merchandising of the radio advertising to storekeepers and supermarket buyers.

**Programs:** Libby started in June 1956 with a schedule of about 30 announcements a week in two of New York's Spanish language programs: *Spanish Breakfast Club*, aired from 5:00 to 10:30 a.m. daily over WWRL, and *La Voz Hispana del Aire*, broadcast from 5:30 to 9:30 p.m. daily by the same station.

The schedule, as worked out by J. Walter Thompson, Chicago, carried through until the end of December 1957 when Libby's took a hiatus. Return to the schedule is expected this month. Costs during 1957 were about \$15,000, SPONSOR estimates.

All time segments of the shows were used at one time or another by Libby's. The last Pulse survey on the programs, taken from 12 to 17 November 1956 in 500 Spanish-Puerto Rican homes, gives *Breakfast Club* this rating spread: from 2.6 at 5:00 to 5:15 a.m. to 16.2 for the 8:00 to 8:15 a.m. segment. The low for *La Voz* is from 5:30 to 5:45 p.m. (9.8); highest rated segment is from 6:15 to 6:30 p.m. (13.8). Pulse estimates the Spanish-speaking market at 970,000 people in the New York area.

Effectiveness of the radio advertising was tested by Libby's in June, 1957 with a one-month free offer to listeners. The firm offered a baby spoon in return for a Libby's label as proof of product purchase.

**Result:** Over 9,500 labels poured into WWRL in the first three weeks alone. Statistically, this averages out to a response of one out of every 26 Spanish-Puerto Rican families in the New York City area.

The station's sales promotion staff also worked up a hard-hitting merchandising program aimed directly at



the grocery stores and supermarkets servicing the Spanish-Puerto Rican market.

- With eye-level shelf position as a prime target. WWRL sent 8 x 10 glossy pictures of the station's leading Spanish language M.C.'s to the store managers. Handwritten in Spanish on each picture was a message urging them to give Libby's the desired shelf position. The note capitalized on the radio advertising by pointing out to each grocer that eye-level shelf position would mean greater turnover and profit for him—because Libby's was the only baby food advertised in Spanish radio.

- A letter on WWRL stationery, signed by the station's leading personalities, was given to each Libby salesman. The letter, asking for the desired shelf position, was shown to each grocery store owner or manager. Salesmen report the message proved successful in many stores.

- Personal appearances by the radio stars were also arranged at large supermarkets. At one appearance, *La*



**Autographed** photo of Alfredo Barea, MC of *La Voz Hispana*, with his endorsement of Libby's, were given out at supermarkets


*Voz* MC Alfred Barea autographed 12,000 5 x 7 photos for eager shoppers. This photo also incorporated a handwritten message by Barea personally endorsing the Libby's baby foods line.

- Point-of-purchase display materials were also found to be effective merchandising tools with the intensely loyal Spanish-language customers. Shelf strips, posters and floor display cartons all were used. And all tied in to the radio advertising through program mention and large photographs of the

WWRL Spanish-language show stars.

Spanish-language radio experts tag this type of merchandising as particularly effective in selling this market. They contend that the Spanish-Puerto Rican radio listener develops exceptional loyalty to favorite personalities. Their endorsements of products therefore produce immediate results in the market place.

Distribution was another area Libby's benefited in as the result of its Spanish language advertising-merchandising. It started with its baby foods in about 200 stores; today over 800 stores in New York's foreign language market are carrying the line. This means about 85% distribution has been attained, according to estimates by JWT.

Net campaign results: Both of Libby's objectives have been met. Sales figures substantiate the establishment of brand preference in the Spanish-Puerto Rican market; store surveys show that most of the 800 stores carrying Libby's are carrying it at eye-level shelf position. 

## Money to spend? New York's Spanish-language market has \$888 million

"Libby's, in using Spanish language radio, is selling one of the three hottest markets in America." So says Selvin Donneson, sales manager of station WWRL, New York.

Donneson, in a recent address to the Timebuying & Selling Seminar of the New York RTES, defined these three markets as "Negro, Spanish-Puerto Rican, and foreign language."


He reveals that Libby's, in wooing the Spanish-Puerto Rican market in New York, is hitting a population group with \$888 million in spendable income. "Employment of Puerto Ricans is at an all-time peak," he states, "with the average Puerto Rican family having an income in excess of \$3,700 a year."

The importance of selling this group in its native tongue is emphasized by Donneson because of this fact:

- "Mass advertising doesn't reach the Spanish-Puerto Rican population because it's not able to *understand* a client's advertising unless it is presented in Spanish." He contrasts this situation with that of other foreign language markets like Italian, Polish and Jewish. "These people understand English well enough to comprehend and be sold by an advertising message wherever it appears," he states.

He also characterizes the Spanish-Puerto Rican market as the only *growing* foreign language market in New York because of three factors: "(1)

There is no restriction on immigration from Puerto Rico—they are American citizens. (2) Puerto Ricans are arriving at the rate of more than 50,000 each year. (3) Even those born here speak Spanish 90% of the time because they have to talk to the great majority who were born in Puerto Rico and speak only Spanish."

To admen who want to test Spanish language radio's effectiveness in a campaign, Donneson recommends inventory checks at key supermarkets during the campaign; salesmen surveys to determine changes in dealer attitudes; and comparison of product volume with wholesalers before the campaign starts, and again just before it comes to an end. 



**With the West Coast trek, SPONSOR ASKS:**

## Is New York's tv talent pool

This week SPONSOR asked three New York users of tv talent for their answers. Here are their sometimes conflicting viewpoints.

**Roger Pryor**, vice president, Foote, Cone & Belding, New York



*New faces  
and talent  
will appear*

The exodus of live television to the West Coast has of course drastically reduced the talent pool in the East but I, for one, see no reason to be unduly concerned. If practically all of live television is to originate on the Coast, doesn't it logically follow that our Eastern talent needs will be somewhat lessened?

Nor do I feel we should be at all surprised. Either by the production move, or by the inevitable "Horace Greeley" on the part of the talent.

In the first instance, overlooking the obvious fact that a square foot of San Fernando Valley is considerably cheaper than a square foot of Rockefeller Center, production of anything resembling motion pictures is a "way of life" in Hollywood. Theirs is not a "sometime" activity in production—they're a dedicated group, and the lowest man on the technical totem pole evidences a pride in his work rarely encountered in the East.

As for the talent, of course they're following production on its Westward trek. When one has something to sell, one takes it to the most active market place.

But, why the alarm? There was an

enormous to-do when Pathe, Essanay, Fox and other pioneer film producers abandoned the East for the West shortly after the turn of the century, taking practically all of the talent with them, but somehow the theatre continued to function.

Then again, in the late Twenties and early Thirties, when sound came to films, there was a great demand for "talking" actors, and, again, a broad "folding of tents" was experienced. But the theatre, and the then infant, radio, somehow survived.

So, it's happened again? So, let us be calm. Let's not worry too much about a loss of supply when we know that the loss of demand has automatically lessened proportionately.

For such talent as we will need in the East, we'll have to dig a little deeper, to be sure. But new faces and personalities will emerge to take their places beside those who remain. They always have.

**Walter Lowendahl**, president, Transfilm, Inc., New York



*New York  
talent has  
quality,  
vitality*

What may appear to be a mass exodus of talent from New York, is in reality the exodus of some shows seeking to bolster ratings with the hypo of the big name Hollywood personality. Actually the *real* talent will always be here in New York. This is a sophisticated town with a penchant for the off-beat, untried commodity. Broadway and off-Broadway continue to de-

light our senses with new talent, experimental plays and the unusual director; documentary and art films are growing in demand and playing to capacity houses; and live television spectacles of any distinction, invariably are produced from New York.

It is true, however, that much of live television has moved westward. But we have another phenomenon—the "Eastern"—to take its place. These particular films have been notable for their excellence and their unusual character. "On the Waterfront," "Face in the Crowd," "Twelve Angry Men" and many others are adding to New York's stature as a new film capital.

Statistically, the production picture is stable. Local theatrical unions are in full employment and the talent pool has not diminished one iota. The threat that 90% of television commercial production would emanate from Hollywood has not materialized. New York is producing at least 70% of the total film commercial output, with Chicago and other centers cutting into the remaining 30%.

Optimism is clearly evident in New York as a production center. Feature, television and industrial producers are refurbishing the old "flicker" studios or building their own.

What New York has is definable and basic: quality. The "Star-System," with all its disadvantages, is not a prime factor here. The directors and writers are the arbiters of performing talent. More fresh, new talent, consequently, find themselves before the footlights and Klieg lights. Here, the actor is not considered a "piece of talent," but an intelligent, dedicated professional.

Another ingredient New York possesses is not quite so definable: vitality. This vitality may be that magic



rying up?

breath. an intangible that makes a stage, television or screen play rise above trite formulas, "short-term" trends and the same old faces.

In short, New York's got something—it always has, it always will.

**Judd L. Pollock**, president, MPO Television Films, Inc., New York



*Tv spot production is not affected*

Talent availability for the production of television commercials is as good as ever in New York, and in some ways better, despite the westward trend in live tv.

In the case of actors and models, it is difficult to determine just how many are following the live shows to California in the hope of more steady employment. But a phone call to any casting agency clearly demonstrates that the oversupply of experienced talent seeking commercial employment is as much a fact of life as ever.

Moreover, we find that "name" talent is becoming increasingly available to us. Among the stars and feature players who have been filmed at MPO in recent months are Martha Wright, Bing Crosby, Patti Page, Monty Wooley, Joe E. Brown, Enid Markey, Viola Roache, Tom Petty and Olive Templeton. It is inevitable that Broadway talent, such as the last four mentioned, will work more and more in tv commercials now that program production is lagging in New York.

But the key to New York's stability  
(Please turn to page 67)

## THIS IS BOREDOM? LAST MONTH TV VIEWING ROSE IN EVERY HOUR

If tv's Boredom Index is on the rise, you can't prove it by the percentage of viewers who are staying in front of their home screens. ARB figures released to SPONSOR for December show substantial increases for total U.S. sets-in-use. And this is at all hours of the day, from 8:00 a.m. to 12:00 midnight. Chart below shows the hourly viewing figures by local time zone as well.

Average tv sets-in-use by time zones, Dec. 1957  
Monday-Friday daytime averages

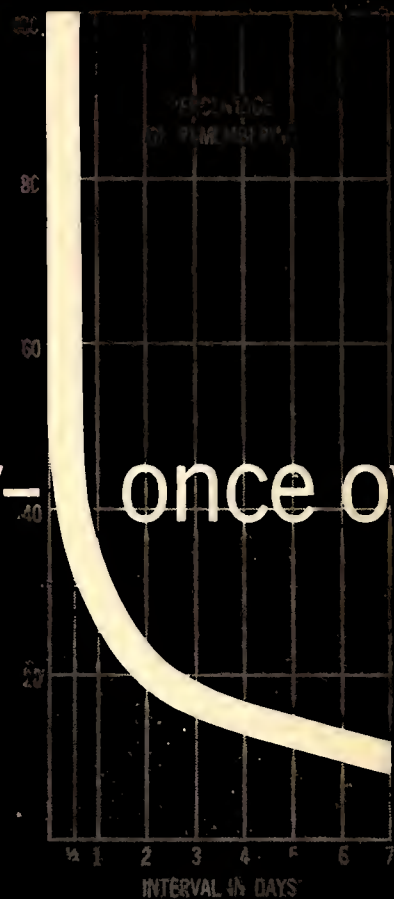
Local Zone Time	Eastern		Central		Pacific		Total U.S.	
	1957	1956	1957	1956	1957	1956	1957	1956
8 AM	16.3	12.8	16.2	11.0	8.0	8.4	13.2	9.0
9	12.8	10.9	17.7	13.1	9.3	11.2	12.0	9.5
10	15.0	13.7	18.1	11.0	8.2	9.2	14.2	12.1
11	17.2	15.2	19.7	14.3	11.1	14.5	16.5	12.8
12 Noon	22.3	21.0	18.1	13.5	15.6	18.6	19.8	17.3
1 PM	16.5	11.0	16.1	13.2	14.9	15.2	15.9	11.6
2	14.7	12.3	17.4	13.5	11.6	13.2	15.0	12.9
3	19.0	14.0	21.1	16.0	14.5	11.8	18.3	14.4
4	27.2	19.6	28.0	19.0	20.6	23.5	23.5	17.7
5	36.6	37.2	36.6	30.4	32.8	42.5	30.4	27.5

Sunday-Saturday evening averages

6 PM	40.3	39.3	54.3	39.0	50.4	48.3	35.7	32.7
7	53.9	52.3	67.9	54.6	62.1	61.1	49.5	43.8
8	66.4	71.5	69.1	54.6	67.7	66.3	62.5	61.4
9	65.5	67.9	61.1	52.4	60.2	59.0	64.6	60.8
10	51.8	56.4	33.7	28.2	38.8	39.8	56.4	55.7
11	24.5	21.5	15.4	11.0	14.5	15.1	33.7	29.9
12 Mid.	13.4	10.1	3.4	3.4	5.5	5.4	20.5	16.7




With her memory—once over lig



From Poffenberger, "PSYCHOLOGY IN ADVERTISING"





ON'T LAST!

Whether you sell her shoe polish or throat lozenges or room deodorants — any product she doesn't use or think of every day — *strong advertising frequency is the way to insure her memory.* And CBS Radio daytime drama offers the statistics you need: radio's biggest audiences, high frequency of impression, efficient costs. But more than this, ***CBS Radio delivers a most attentive audience*** (as strikingly revealed by a six-city study of the qualitative differences in listener attitudes toward stations). Here, you talk to millions of your best customers while they really listen! ***CBS RADIO NETWORK***

This is why  
products like  
Shinola  
(Best Foods, Inc.),  
Candettes  
(Chas. Pfizer & Co., Inc.)  
and Pine-Sol Room Deodorant  
(Dumas Milner Corp.)  
are now being sold by  
CBS Radio daytime drama.



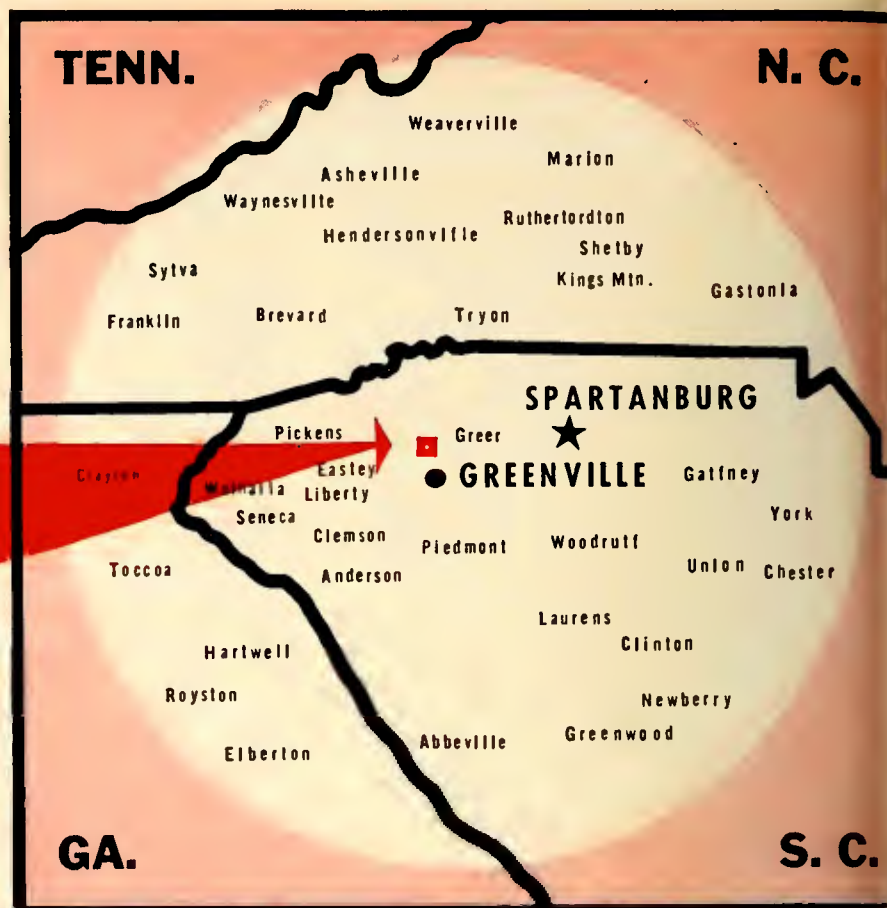
# SPARTANBURG- GREENVILLE MARKET

## 1,788,361\*

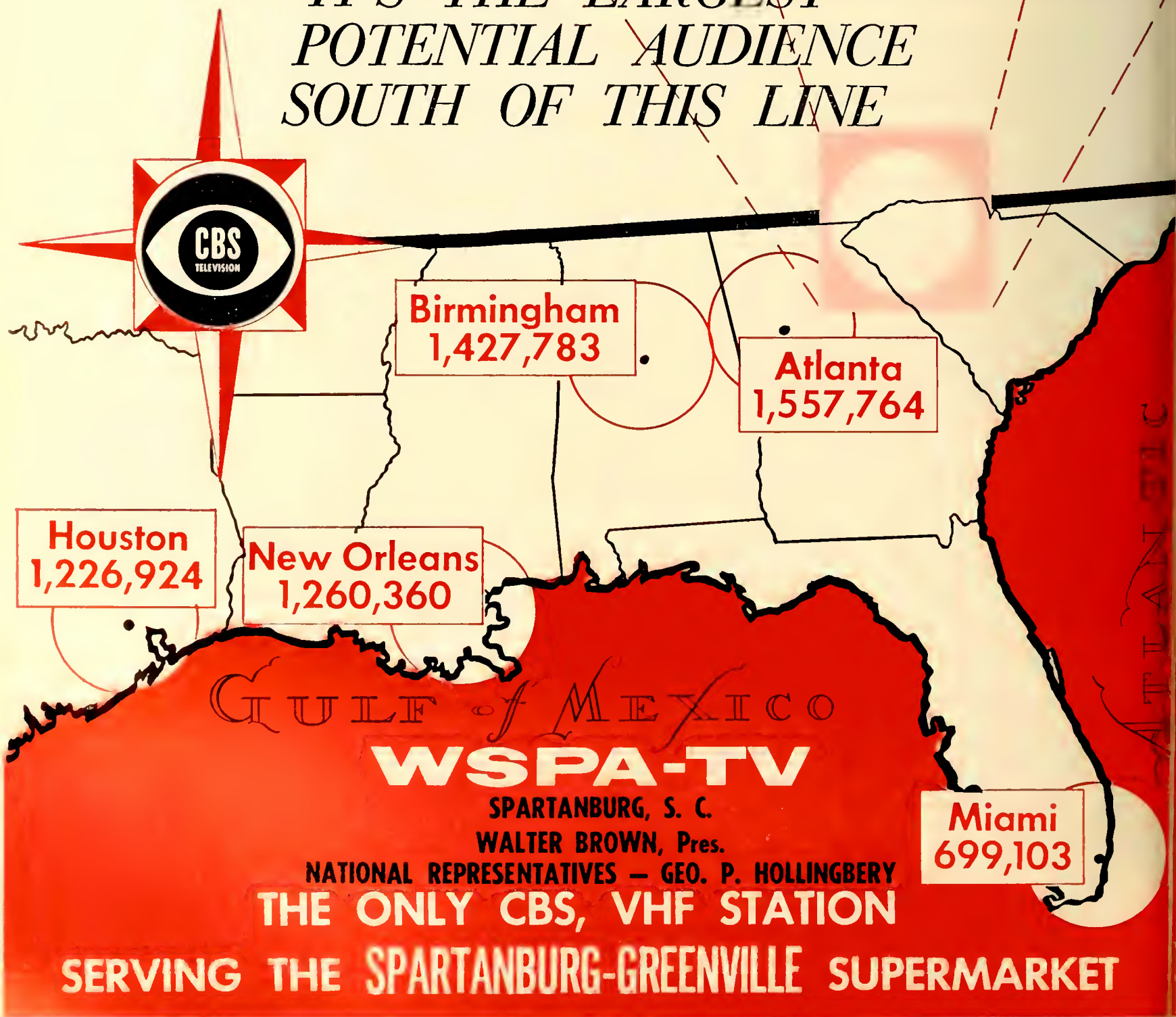
### PEOPLE

**POPULATION COUNTED WITHIN  
75 MILES OF WSPA-TV TRANS-  
MITTER ON PARIS MOUNTAIN  
3 MILES NORTH OF GREENVILLE, S. C.**

\*COUNTED POPULATION  
A. D. RING AND ASSOC.  
1950 CENSUS



*IT'S THE LARGEST  
POTENTIAL AUDIENCE  
SOUTH OF THIS LINE*





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# **WLOF TV**

## **Orlando, Florida**

**ON THE AIR**

### **FEBRUARY 1<sup>st</sup>**

### **Full 316 KW Power**

Reaching 29 Mid-Florida Counties  
167,275 TV Homes

## **CHANNEL 9**

### **ABC Network**

**FOR IMMEDIATE AVAILABILITIES, PHONE**

## **YOUNG TELEVISION CORP.**

NEW YORK • ATLANTA • CHICAGO • ST. LOUIS • LOS ANGELES • SAN FRANCISCO • BOSTON







# 83 WAYS TO FEEL GOOD

We looked at the list the other day and discovered we'd won 83 top creative awards during 1957. That's for everything from trade ads to posters to TV commercials. Of course, awards don't mean everything in this business, but they make you feel good. It's nice to know that, in the eyes of the creative pros who judge our work, we seem to look fairly bright. So, to all the artists, photographers, letterers, printers, engravers, typographers, producers, directors, actors and technicians who've helped us (and who ought to feel pretty good, too!) — thanks. And now, we'll get back to work.

## McCANN-ERICKSON INCORPORATED

New York, Boston, Cleveland, Atlanta, Houston, Dallas, Chicago.  
Detroit, Louisville, San Francisco, Los Angeles, Portland (Ore.)

### AWARDS WON BY McCANN-ERICKSON, 1957

American Institute of Graphic Arts/5 selections in "50 Best Ads of the Year"  
*American Rayon Institute, Inc.*  
*The Coca-Cola Company*  
*Columbia Records*  
*Esso Standard Oil Company*  
American Institute of Graphic Arts/Certificate of Excellence  
*Westinghouse Electric Corp.*  
Printing Trades Exhibit/Award of Special Merit  
*Westinghouse Electric Corp.*  
Cleveland Advertising Club/Performance Award  
*The Ohio Bell Telephone Co.*  
Cleveland Advertising Club/2 Performance Awards  
*The Standard Oil Co. (Ohio)*  
1957 Editor and Publisher ROP Color Awards/1st Prize—Full Color (newspaper)  
*Anderson, Clayton & Co.*  
1957 Editor and Publisher ROP Color Awards/Two-Color Award  
*The Carter Oil Company*  
Art Directors Club of Chicago/3 Awards (posters)  
*The Standard Oil Co. (Ohio)*  
Art Directors Club of Chicago/1st Prize (TV commercial)  
*The Standard Oil Co. (Ohio)*  
Art Directors Club of Chicago/Merit Award  
*The Commission for Green Olive Advertising*  
International Association of Cooperatives/1st Prize (brochures)  
*Diamond Walnut Growers, Inc.*  
Mead Papers, Inc./"A top award" in national competition (4-color, magazines)  
*Diamond Walnut Growers, Inc.*  
National 1957 Direct Mail Advertising Association Annual Contest/2 Awards, Direct Mail Programs for Automotive Industry  
*Chrysler Corporation (Chrysler Division)*  
Best Direct Mail Campaigns of 1957/2 Selections  
*Esso Standard Oil Company*  
*Chrysler Corporation (Chrysler Division)*  
Art Directors Club of Detroit/3 Silver Medals  
*Chrysler Corporation (Chrysler Division)*  
Art Directors Club of Detroit/2 Silver Medals  
*Chrysler Corporation (Chrysler Division)*  
Financial World/Best "Annual Report Ad" for industrial manufacturing companies  
*Temco Aircraft Corp.*  
Financial World/Bronze "Oscar of Industry" for Annual Report  
*Corn Products Sales Co.*  
Metronome Year Book/"Creation of musical worth of a jazz nature"  
*National Biscuit Co.*  
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*Esso Standard Oil Company*  
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*The Coca-Cola Company*  
National Exhibition of Outdoor Advertising Art/Second and Third Awards in Gasolines and Oils Classification  
*The Standard Oil Co. (Ohio)*  
Natl. Exhibition Outdoor Advertising Art/2nd Award in Auto Accessories Classification  
*Atlas Supply Co.*  
National Exhibition of Outdoor Advertising Art/First Award in Beers Classification  
*Stegmaier Brewing Co.*  
National Exhibition of Outdoor Advertising Art/6 Additional Selections in "100 Best Posters of 1956"  
*Atlas Supply Co.*  
*The Coca-Cola Company*  
*Esso Standard Oil Company*  
*The Standard Oil Co. (Ohio)*  
West Coast Exhibition of Advertising & Editorial Art (Los Angeles)/Award of Distinctive Merit for TV Commercials  
*Standard Oil Co. (New Jersey)*  
Society of Typographic Arts 30th Annual Design in Printing Exhibition/Selection as one of "Outstanding advertisements in Chicago area" (magazine)  
*The Commission for Green Olive Advertising*  
Associated Business Publications Annual Awards/1st Award "for advertising introducing new products or new packing"  
*Westinghouse Electric Corp.*  
Associated Business Publications Annual Awards/Award of Merit "for advertising to merchandise consumer advertising to the trade"  
*Donahue Sales Corp.*  
Associated Business Publications Annual Awards/First Award "for advertising to sell services, equipment and products not for resale"  
*Gilbert & Barker Mfg. Co.*  
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*Talon, Inc.*  
Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)  
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Saturday Review Annual Awards/Award for "distinguished advertising in the public interest" (magazines)  
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*California Packing Corp.*  
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*The Cleveland Electric Illuminating Co.*  
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*The Cleveland Electric Illuminating Co.*  
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*The Mead Corporation*  
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## SPOT BUYS

### RADIO BUYS

**International Latex Corp.**, New York, is preparing a test campaign in 10 markets for its Playtex rubber gloves. The markets are widely scattered so test results will be representative of the entire country. If the test is successful, the advertiser will initiate a major campaign later this year. The schedule starts in late January; minute e.t.'s are being placed, saturation frequencies. Buyer: Tim O'Leary. Agency: Reach, McClinton & Co. (Agency declined to comment.)

**National Biscuit Co.**, New York, has designed a new package for its Premium Saltines and is introducing it with a spot campaign in various markets; food store newspaper advertising runs concurrently. The schedule starts in February, with daytime minutes, Monday through Saturday. Buyers: Sal Agovino and Ted Kelly. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment.)

**Maiden Form Brassiere Co.**, New York, is purchasing schedules for its brassiere line. The campaign starts in early February for 13 weeks. Minute announcements, Monday through Friday, are being placed; frequency varies from market to market. Buyer: Renee Ponik. Agency: Norman, Craig & Kummel, Inc., New York. (Agency declined to comment.)

**J. H. Filbert, Inc.**, Baltimore, is scheduling announcements in 35-40 markets for its margarine. Schedule: late January through mid-March. Mostly daytime minutes, with some nighttime spots, are being slotted. Frequencies depend upon the market. Buyer: Tom O'Dey. Agency: SSCB, New York. (Agency declined to comment.)

### TV BUYS

**Chesebrough-Pond's, Inc.**, New York, is entering a number of markets for its Valcream hair preparation for men. The advertiser is using sports programs and announcements, with the pattern depending upon the market. Buyer: Ethel Weider. (Agency declined to comment.)

### RADIO and TV BUYS

**Greyhound**, Chicago, is scheduling announcements in both radio and tv to promote its bus travel. In radio, a 13-week campaign in 40 markets is being run. In tv, a 10-week West Coast campaign is slotted starting 30 March. Frequencies vary from market to market. Buyer: Tom Reiley. Agency: Grey Advertising, New York. (Agency declined to comment.)

**Bristol-Myers Co.**, New York, is scheduling announcements in Southern markets for its Vitalis hair preparation; the campaign runs for 13 weeks. Live minutes are being slotted during early morning and late afternoon segments, with a male audience in mind. Frequency depends upon the market. Buyer: Sam Vitt. Agency: Doherty, Clifford, Steers & Shenfield, New York.



**"POP PARADE"**  
6:15 to Midnite

... your best radio buy in  
Rochester, N. Y.



**HEAR YE**



More listeners hear

**WSJS**  
RADIO

**WINSTON-SALEM**  
NORTH CAROLINA

than the other three city  
stations combined

AM-FM **NBC** 5000 W-600 KC

AFFILIATE FOR  
WINSTON-SALEM/GREENSBORO/HIGH POINT  
CALL HEADLEY-REED



## TV RESULTS

### SHOES

SPONSOR: Brittain's

AGENCY: Direct

**Capsule case history:** Although Brittain's, one of the South's leading children's department stores, had had little experience with the television medium, they turned most of their advertising budget to WRAL-TV during the months of March and April; only a small amount was channeled to other media. The results well justified the expenditure. After reviewing the business volume for these two months, they netted an 18.4% increase over the same period of 1956, and total sales exceeded any April and March in Brittain's history. After conferring with WRAL-TV's sales manager, Mr. Sam Mobley, manager of the Raleigh store, bought one announcement on Thursdays in *Popeye*, at which time a pair of children's shoes were shown. The total cost was only \$210. Mobley was so impressed with the sales results that they have been running schedules since then with tremendous success. "We do not know of any other media that could have done the job so well as television," commented Mobley. "It sells our lines with consistency."

WRAL-TV, Raleigh, N. C.

PURCHASE: Announcements

### COSMETICS

SPONSOR: Avon Cosmetics

AGENCY: Direct

**Capsule case history:** Helen Church, supervisor for Avon Representatives in 16 mid-Missouri counties, purchased five spots a week on KOMU-TV, Columbia, Mo. These were scheduled to precede "Campaign Fifteen," a three-week intensive sales drive for Avon Representatives. The spots ran adjacent to various NBC programming throughout the day; two were in *Queen For A Day*, and one in *Matinee Theatre*. The cost was \$80 on the station's five-plan. When Avon's drive was over, representatives of the 16-county district had experienced a 50% sales increase over the same period last year. Women in the area were actually waiting for an Avon saleswoman to call, some of the representatives reported. Because of heavy sales, Helen Church renewed this schedule on KOMU-TV. Although some of the increase was due to natural growth, she credits the major portion of the campaign's success to tv. "On all sides I hear glowing reports of the impact of tv on our customers," she says.

KOMU-TV, Columbia, Mo.

PURCHASE: Announcements and Participations

### MILK & MILK PRODUCTS

SPONSOR: Foremost Dairies

AGENCY: Dave Bennett & Assoc.

**Capsule case history:** Beginning in September and running through November 1957, Foremost Dairies of La Feria, Texas, ran one announcement in *Steve Donovan Western Marshall*, Saturday mornings from 10:30 to 11:00, on KGBT-TV, Harlingen, Texas. Youngsters were asked to cut the "F's" from the Foremost products, and send them to KGBT-TV. Some products have larger "F's" than others and are priced higher. Points were assigned according to the letter size and three prizes were offered for those sending in the most points: a bicycle, portable radio and a badminton set. The results: Over a quarter of a million Foremost labels were received from all sections of the Rio Grande Valley and surrounding area. Foremost Dairies reported a 10% increase in milk sales in the Valley alone; figures on other Foremost products also showed a marked increase. "Tv is the most powerful advertising medium I have ever seen," remarked John White, owner of the Foremost dealership. "We plan to increase our tv schedules."

KGBT-TV, Harlingen, Tex.

PURCHASE: Announcements

### TABLES

SPONSOR: Judd Drugs

AGENCY: Direct

**Capsule case history:** Before Judd Drugs, a medium-sized, Midwestern drug chain, used tv they were skeptical of its pulling power; now it is a must in their advertising budget. Their first experience on tv was with WSJV-TV, South Bend, Ind. Charles Judd, president of Judd Drugs, purchased full sponsorship of a half-hour syndicated film to be shown on Friday nights from 10:00 to 10:30 p.m. In order to really test the strength of tv advertising, Judd offered hostess tables at \$1.99 each. He used just one announcement in his show. By the end of Saturday morning he had distributed five dozen tables in his five stores, including those in Goshen and Warsaw. In addition, it was the biggest single Saturday morning gross they had ever known in the same period of any year. Traffic in other sections of Judd's stores increased also due to this one announcement. "We are more than pleased with the results of our experiment," says Judd, "and are preparing a new tv campaign."

WSJV-TV, South Bend, Ind.

PURCHASE: Program



# NO-CAL IS SOLD ON SPOT.



**ADVERTISER:** *How do No-Cal and its agency, Paris & Peart, account for the biggest New York sales jump in No-Cal history? They credit Spot Television on WRCA-TV.*

No-Cal Board Chairman Hyman Kirsch says, "Spot TV . . . because its high frequency at low cost makes a full saturation campaign financially feasible. And Spot's selectivity allows us to concentrate that campaign on our prime sales target—the figure-conscious housewife."

"WRCA-TV," continues Mr. Kirsch, ". . . first, because it commands such a healthy chunk of the New York audience. Secondly, because it offers an economical saturation schedule of good availabilities. And finally, because the station backs our 30-spots-per-week, around

the clock campaign with a complete merchandising and promotional program—the headline-making *Miss No-Cal Contest*."

Does Spot Television on WRCA-TV deliver? "Actual sales figures are confidential," says Mr. Kirsch, "but No-Cal is devoting a large share of a larger advertising budget to Spot TV. Not only have we signed for an increased Spot schedule on WRCA-TV, and renewed our sponsorship of the *Miss No-Cal Contest* for 1958, but we also expanded our Spot TV campaign into the Philadelphia market."

*Seated, left to right: No-Cal Corporation officials: Lee Kirsch, Treasurer; Hyman Kirsch, Chairman of the Board; Morris Kirsch, President. Standing, left to right: Donald C. Porteous, TV-Radio Director, Paris & Peart; Max Buck, Director of Sales, WRCA-TV; Ed Kenehan, TV Spot Sales Representative, NBC Spot Sales.*



# RIGHT DOWN THE LINE!



PHOTOS BY MORRIS H. JAFFE

**TAILER:** Joseph Reich, Grand Union Supermarket manager in White Plains says, "Judging from the additional number of cases we've been moving, No-Cal sales have increased appreciably in recent weeks."

retailers and advertisers alike are convinced that No-Cal's use of Television pays off *right down the line*. They know first-hand the value of the great NBC entertainment lineup and the top programs and personalities can do for advertisers who buy spots on the television stations represented by NBC Spot Sales.

To right: Joseph Reich, Grand Union Supermarket Manager, White Plains Shopping Center, New York; Joe Murphy, Merchandising Manager, WRCA-TV; Irving Ehrlich, Sales Manager, No-Cal Corporation.



## NBC SPOT SALES

### REPRESENTING TELEVISION STATIONS:

HARTFORD-NEW BRITAIN-WNBC  
NEW YORK-WRCA-TV  
SCHENECTADY-ALBANY-TROY-WRGB  
PHILADELPHIA-WRCV-TV  
WASHINGTON-WRC-TV  
MIAMI-WCKT  
BUFFALO-WBUF

LOUISVILLE-WAVE-TV  
CHICAGO-WNBQ  
ST. LOUIS-KSD-TV  
DENVER-KOA-TV  
SEATTLE-TACOMA-KOMO-TV  
LOS ANGELES-KRCA  
HONOLULU-KONA-TV



## PICTURE WRAP-UP



**Stop fee tv** campaign by Michigan State Sen. Harold Ryan (r.) is climaxed in Washington with delivery of 20,000 signatures after six-day cross-country house trailer campaign. Ryan presents petitions to Rep. Owen Harris, Chairman of House Commerce Committee



**Commercial wins** citation for public service advertising on N. Y. Times station WQXR. J. Delaney (2nd l.) advertising manager, Sinclair Refining Co. and R. Girdler (3rd l.) dir. of p.r. and advertising, Sinclair Oil Corp. are given award by E. Sanger (2nd r.) exec. v.p., WQXR and N. McGee (r.) v.p. in charge of sales, WQXR. Left, S. Morey, pres., Morey, Humm & Warwick, N. Y., Sinclair's agency

**Rear seat viewing** is possible via portable auto set developed by Oldsmobile in cooperation with Delco division of General Motors



**Her entry won!** For telling why she bought radio time on Sombrero Network, Rose Marie Vitanza, timebuyer, Carl S. Brown, won this prize: 10 day all-expense trip to Mexico City, Acapulco. Richard O'Connell, exec. director, Sombrero, tells the good news



**Poodles are prizes** in KYW-TV, Cleveland's contest to boost its late-evening viewing of MGM movies. Station personality Big Wilson poses with the prizes offered to the three best entries of 25 words or less explaining favorite MGM scene caught on KYW-TV



# News and Idea WRAP-UP

## ADVERTISERS

Philip Morris assured Consumers Reports that it didn't mean to offend when it referred in newspaper ads to what CR had to say about the new Parliament.

CR publicly threatened to bring suit against PM.

The New York Yankees for their 1958 season have scheduled the heaviest tv coverage so far—140 home and road games totaling some 400 viewing hours for New York area fans.

Ballantine and R. J. Reynolds will pick up the tab as in past years.

New product ranks bulged a bit this week with additions by two major advertisers and the return of an old name to the marketing fold.

The newcomers:

- **Self**, a home permanent by Gillette, introduces a new feature in that line. Waving is done by end papers which eliminate the need for dripping lotions. Spot TV will be used.

- A new smudge-proof ink for ball point pens by **W. A. Sheaffer**.

- **Ingram**, an old name in shaving creams, is back under the management of The Ingram Menthol Co., which acquired the Ingram name and good will from Bristol-Myers.

Radio and tv spot campaigns will be used later in the year.

American Cyanamid has commissioned the first nationally syndicated tv newsreel designed for a farm audience.

Produced by Cunningham & Walsh, the 15-minute program will appear for 13 weeks on 62 stations. Sponsorship will be on behalf of Aureomycin, an antibiotic used as a feed supplement and as a medicant to control livestock diseases.

## AGENCIES

J. Davis Danforth, BBDO executive v.p., believes that despite the changes in an agency's functions nothing will take the place of a good creative idea.

He expressed this view before an American Marketing Association panel on the role of the modern ad agency in launching new products.

Said Davis: "Someone has remarked that 10 years from now advertising agencies will no longer be called 'advertising agencies.' They may be referred to as 'marketing agencies.' There will never, in my opinion, be any question that an advertising agency's primary job is to create the *basic theme that will sell* a product to the consumer."

Some interesting quotes from Danforth's panel statements:

"In one national supermarket chain a record was kept over a 16-month period of new products presented to the buyers.

"It was found that in this period of time 10,000 new items were offered.

"Of this number 1,430 got as far as the buying committee (of the chain) and only 370 were accepted for either test distribution or across-the-board distribution.

"In other words, only a little over 3% of all new products presented to the chain ever got on the shelf."

Added Danforth: "Considering that this is just one supermarket chain, imagine how many thousands of new products are submitted to drug chains, variety stores, appliance dealers and other types of retail buying groups. This has been the reason for the evolution in the advertising agency business."

In other words, it is important that the agencies cooperate in every facet in the development of a new product—or in the over-all marketing effort.

**Merger:** Sven Thornblad Sales Engineering Co., New York agency, and F. P. Walther, Jr., and Associ-

*Cost per thousand?*

**.0000001¢!**

*You get nearly*

**50 MILLION IMPRESSIONS  
MONTHLY**

(combined radio and visual)

*throughout*

**Entire Boston Market  
in**

**WORL'S**

*exclusive*

**"COLOR PACKAGE"!**

**1st time anywhere—**

***the greatest***

***merchandising plan***

***ever devised!***

**Saturation Radio  
plus**

**Full Color  
Subway Posters**

throughout entire greater Boston Transit System — multiple postings in all 62 subway & elevated stations!

**For full details, contact  
HEADLEY-REED COMPANY**

*National representatives for*

**W O R L**

*Boston's "950 CLUB" station*

*950 on every dial*

**5000 WATTS INDEPENDENT**



ates, Inc., Boston agency, have combined their services and facilities.

The name of the Boston agency and the present offices of both organizations have been retained under the consolidation.

**Publicis Corp., U. S. affiliate of Publicis, S.A.,** Paris ad agency, has opened offices in Radio City, N. Y.

**National Advertising Agency Network** will hold its 27th Annual Management Conference 2-6 June at Montebello, Canada.

**Wilson & Co.,** Chicago meat packers, has started its search for an agency to take over its ham, bacon, sausage, canned meats and Jane Wilson products.

The account, whose budget is estimated at over \$1,000,000 a year, was resigned recently by Needham, Louis & Brorby.

**Agency appointments:** McCann-Erickson for the Adler Co., Cincinnati sock manufacturers . . . Charles F. Hutchinson, Inc., Boston, for Briggs-Maroney Co., manufacturers of

paint products. Spring and fall campaigns will use radio.

#### Recent officer elections at Calkins and Holden:

**Robert D. Morgan,** v.p. and director of marketing; **Frank J. Harvey,** treasurer; **Walter B. Geoghegan,** director.

#### They're on new assignments:

**H. H. "Dobby" Dobberteen,** v.p. in charge of media for Warwick & Legler . . . **Edward C. Fleri, Jr.,** supervisor of spot broadcasting and telecasting for BBDO . . . **Alan D. Lehmann,** to Flagler Advertising, Buffalo, as v.p. . . . **John T. Wheeler,** account executive on the Chrysler Division account for Ross Roy, Detroit . . . **Russell Fradkin,** to Cole, Fischer & Rogow as v.p., account supervisor and executive plans board member. Formerly president and founder of Fradkin Advertising, he will handle all his previous accounts from his new position . . . **Lawrence G. Stark,** marketing director of Honig-Cooper . . . **Bernard Gilwit,** art director for Kenyon & Eckhardt . . . **Warren B. Wiethaupt,** media group supervisor; **Donald W. Osten,** chief space buyer; and **Daniel C. Roberts,** research group supervisor in charge of farm group accounts for Gardner Advertising, St. Louis . . . **Cynthia Scott,** director of public relations for Herbert Baker Advertising, Chicago . . . **Ralph E. Combes,** p.r. director for Ackerman, Associates, Oklahoma City . . . **Marion MacDonald,** copywriter for Dancer-Fitzgerald-Sample . . . **Milton S. Samuels,** to Gordon Best Co., Chicago, as v.p. . . . **John Wolff,** production assistant; **Jo Zimmerman,** media assistant and **Gail Lynn Michaels,** assistant in the radio-tv department at Grant Advertising, Chicago . . . **Christian Valentine, Jr.,** director of tv-radio commercial production department for McCann-Erickson . . . **John A. Garber,** account supervisor on the Halo account for D'Arcy . . . **Nat Lazar,** account executive for The Shaller-Rubin Co., New York . . . **Don Grady,** copywriter for William Esty.

#### NETWORKS

**Pall Mall** this week became the third co-sponsor of *Wagon Train*.

The brand also co-sponsors *Wells Fargo* on the same network (NBC TV). Agency: SSC&B.

#### Other new network business:

On ABC TV: Carter Products for its Arrid Cream Deodorant, *American Bandstand*, Thursdays; The Cracker Jack Co., a participating sponsor of *Lone Ranger*, Sundays beginning 2 March; Joe Lowe Corp., a weekly participation in *Lone Ranger*, beginning 25 May and three participations in *American Bandstand* during June and July.

CBS Radio reports a half million dollars in new business contracted for.

The sponsors: Kiplinger's *Changing Times* magazine, Charles Pfizer for Candettes lozenges, Hearst's *Good Housekeeping* magazine, and Dodge Division of Chrysler Corporation.

#### Appointed by NBC this week:

**Walter D. Scott,** formerly v.p., national sales manager for NBC Television Sales, now v.p. television network sales . . . **Don Durgin,** formerly v.p., sales planning, now v.p. national sales manager . . . **Dean Shaffner,** formerly director of sales planning, now v.p., sales planning . . . **Edward Stanley,** director of public affairs.

#### Other personnel items:

**Jerome B. Golden,** secretary and general counsel for AB-PT . . . **Selig J. Seligman,** general manager of KABC-TV, elected v.p. of ABC . . . **Alice Stamatis,** director of sales service for ABC-TV . . . **Murray Grabhorn,** formerly with ABN, now account executive for Mutual . . . **Eugene Fitts,** director of station services, a new department at Mutual.

#### FILM

How important the brewer has become to syndication is the theme of a statistical release this week by California National Productions.

The findings are based on CNP continuing through 1957.

Relates this CNP release:

- Beer companies account for 16% of all markets, topping every other item in the food category.
- Twice as many big breweries are syndication buyers as small breweries.
- Among the 29 brewers in the billion-barrel class, 20 sponsored one or more NBC Television Films (now CPN) series.
- Of the 80 largest brewers, 45 were syndicate film sponsors and 33% of all 318 breweries in the U.S. bought syndicated series.

**I. W. ? ?**

**K P Q**

**Wenatchee, Wash.**

**What is I.W.?**

**You Get It With**

**K P Q**

**Wenatchee**

**\$100 Reward**

**What is I.W.?**

*Mail answer to*

**KPQ, Wenatchee, Wash.**

Nat'l Reps: FORJOE & CO., INC.

Seattle, Portland Reps: ART MOORE & ASSOC.

Nat'l Sales: Pat O'Halloran, KPQ, Wenatchee  
NOrmandy 3-5121



Relating this data to actual sales, CPN says that from '55-56, 73% of film series sponsors upped beer production, while 54% of the non-film users decreased their output.

**Transactions:** WRCA-TV, New York, bought 140 post-1948 features from Republic . . . KNXT, L.A., contracted for Screen Gems' new group of 112 features (Triple Crown) . . . Translux in a year-end report says it's sold the *Encyclopaedia Britannica Films* to 101 stations.

**Rating data:** CPN states that the latest November ARB reports show *Boots and Saddles* topped *Twenty-Six Men*, *Casey Jones* and *Honeymooners*. Also in some towns outscored *To Tell The Truth*, *Ed Sullivan* and the *Gillette Fights* . . . NTA, quoting from the same ARB reports, deposes that *Sheriff of Cochise* gained top attention in such markets as Atlanta, Cincinnati, Memphis, Birmingham, Richmond, San Diego, Fort Wayne and Nashville.

**Re new series:** NTA is putting into production a new situation comedy series, *How to Marry a Millionaire*, with Lori Nelson, Mery Anders and Barbara Eden. Ben Feiner, Jr., will produce . . . Screen Gems will distribute Herbert B. Leonard's *Dial 116*. Deals with the exploits of the L.A. Fire Department's rescue squad . . . **Wayne King**, the "Waltz King" of the 1930's, will do a half-hour syndicated series under the **Filmcraft banner** . . . TPA starts production on its *New York Confidential* series this week. There'll be 39 episodes.

**Union Note:** The Screen Directors International Guild voted to put pressure on film producers for acceptance as a collective bargaining agent. The job was assigned to the Guild's executive board.

**Strictly personnel:** William Hooper joins the Chicago office of CBS TV Film Sales as account man . . . Berle Adams and Herb Rosenthal are made directors of MCA TV Ltd. . . . Les Lobe, formerly with ABC Films, now with Ziv's New York sales division . . . Andrew Halmay, v.p. in charge of sales and client relations, Wilbur Streech Productions . . . A. Frank Parton, Southwest division manager for Screen Gems out of Houston. Covers Texas and Oklahoma.

**Foreign developments:** Screen Gems' *Rin Tin Tin*, according to the BRI TV Index of Puerto Rico, reached 226,260 viewers in the San Juan area, with a rating of 52.0, the second largest for December . . . **Highway Patrol** (Ziv) again showed up as London's No. 1 show in Tv Audience Measurement, England rating service, for the week ending 29 December . . . Ziv International has sold *Sea Hunt* in these foreign countries to date: England, W. Germany, Philippines, Japan, Australia, Puerto Rico, Cuba and Venezuela.

## ASSOCIATIONS

The AFA has opened 1958 nominations to its Advertising Hall of Fame, with the deadline set for 15 April.

Nominees are chosen from advertising men and women who have rendered special service to the progress of advertising and who have been deceased two years at the time of election.

Radio set sales of 925,600 for November, 1957, were up a quarter of a million over November, 1956,

according to a report by Electronic Industries Association.

NAB has prepared a 24-page booklet setting forth the contributions of free tv to broadcasting in the U. S.

Titled "Free Television — How It Serves America," the booklet explains to the general public how tv works technically and how the American system of free tv came about.

NAB has also mailed nearly 1,000 kits of its promotional material for the observance of Farm Broadcasting Day to radio and tv stations requesting it.

1 February is the day set aside for the observance.

The American Heart Association has opened its sixth annual Howard W. Blakeslee competition for outstanding reporting in the field of heart and blood vessel diseases.

Selections are made from newspaper and magazine articles, books, radio and tv programs and films. Awards carry a \$500 honorarium, and entries must be submitted by 1 May.



The people in the multi-billion dollar North Florida - South Georgia market demand Jack Paar for their course of entertainment . . . he's straight down the sales fairway with Tonight!

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel" for availabilities.

BASIC NBC  
AFFILIATION

Represented by Peters,  
Griffin, Woodward, Inc.

**WFGA-TV**

**Channel 12**  
Jacksonville, Florida

FLORIDA'S COLORFUL STATION



The Marketing Division of the AMA will hold 39 small-group meetings in various cities from February to June as part of its spring seminar program.

Close to 1,000 marketing men are expected to attend the workshops and instructional seminars.

NAB's Third Annual Conference of State Association Presidents will be held 18-19 February at the Shoreham Hotel, Washington.

BPA has named nine regional chairmen to serve on its 1958 membership committee.

Appointed to assist chairman Howard Meagle of WWVA, Wheeling, W. Va., are James Kiss, WPEN, Philadelphia; Ken McClure, WMBR, Jacksonville, Fla.; Marian Annenberg, WDSU, New Orleans; Roy Pedersen, WDAY, Fargo, N. Dak.; Montez Tjaden, KWTU, Oklahoma City; Janet Byers, KYW, Cleveland; James Barker, KBTU, Denver; Edward Morrissey, KIMA, Yakima, Wash.; and Harvey M. Clarke, CFPL, Canada.

RAB is mailing to its member stations and networks the second in its advertiser testimonials on the effectiveness of radio.

This one: "Radio: Grove's Prescription for Greater Sales."

## RESEARCH

NBC TV resumed the rating toms this week—to this effect:

- NBC picked up first place in Nielsen's Multi-Network Area nighttime ratings report for November. It's the first time NBC has led CBS since September, 1954.

- NBC's average accumulative evening ratings lead over CBS is 4%, and over ABC, 26%. A year ago NBC trailed CBS by 22% and led ABC by 38%.

NBC Spot Sales has put out a brochure highlighting the advantages of nighttime radio.

Conducted by Pulse in the New York, Chicago and San Francisco markets, the study shows:

- 1) A substantial nighttime radio audience exists.

- 2) Nighttime radio cost-per-thou-

sand is no higher and in many cases lower than morning radio.

- 3) No differences in terms of quality exist between nighttime and morning radio audiences.

How to use spot radio to build a cumulative audience fast is shown in the tenth of RAB's studies being carried on by Nielsen. The gist of the findings:

- Ten spots broadcast over a 12-hour period reach better than one-fifth of a market's radio homes more than twice each.

- Thirty announcements broadcast over a 36-hour span will deliver more than one-third of all households nearly four times.

Conclusion: the 30 announcement buy is both effective and economical for beefing up a campaign.

## RADIO STATIONS

KWK, St. Louis, went on a record smashing binge and from it gained much listener approval and newspaper space.

After the management had decided to keep rock n' roll off the schedule as of 20 January, the station's d.j.'s broke each rock n' roll record over the air as the number was completed.

Other St. Louis stations report being pelleted with mail urging adoption of the same policy.

Reports on public service:

- WQXR, New York, is presenting four weekly seminars on the subject "New York's New Approach to Juvenile Delinquency." The series will attempt to discover whether the city, which allots \$30 million a year to fight delinquency, is spending its money wisely.

- KMOX, St. Louis, will broadcast a weekly series featuring outstanding editorials in the area's newspapers.

- KDAY, L.A., is supplementing its weathercasts with reports on atmospheric radioactivity.

- WPTR, Albany, N.Y., supplements its regular highway traffic reports by stationing four mobile car units at treacherous spots for on-the-scene reports.

- WPOW, New York, on 21 January began programing 8 hours weekly in Spanish. The programs include news reports of the Spanish community and a husband and wife program.

# How to

## It's easy on film...

Because film offers unlimited scope for special effects, for polished perfection in all things

One man is made two . . . large objects made small . . . small things, large . . . time and space conquered—all with a snap and precision that make film sing out, its use constantly on the increase!

Truly, a good release is a better release when you USE EASTMAN FILM.

For complete information write Motion Picture Film Department EASTMAN KODAK COMPANY Rochester 4, N.Y.

East Coast Division  
342 Madison Avenue  
New York 17, N.Y.

Midwest Division  
130 East Rondolph Drive  
Chicago 1, Ill.

West Coast Division  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.

or W. J. GERMAN, Inc.  
Agents for the sole and distribution  
Eastman Professional Motion Picture Film  
Fort Lee, N.J.; Chicago, Ill.;  
Hollywood, Calif.

## Be sure to shoot IN COLOR...

You'll be glad you did





avoid double trouble





MY MOMMY LISTENS TO ... **KiTE**

More San Antonio Mommies and Papas Listen Daily to KiTE Than To Any Other Station

NCS #2

Call Avery-Knodel, Inc.



**5000 W**

Best Buy **KFJI**?

Have a message to flash? KFJI has top news coverage position in Klamath Basin. Reach 37,505 news-hungry homes with news of your product ... over KFJI!

**THINGS HAPPEN!**

Best Buy **KFJI**  
KLAMATH FALLS, OREGON  
Ask the Meeker Co.

**1150 KC**

• WCCO, Minneapolis, is featuring the big events in Minnesota's history in a series of 12 broadcasts called *Minnesota Milestones*.

• KTTV, L.A., will present Judge Elmer Doyle of the Domestic Relations Court in *Divorce Court*, a public service program designed to aid in curbing the increasing divorce rate in the community.

• KDKA, Pittsburgh, is broadcasting the Air Force's CONELRAD signals for emergency warnings about weather conditions.

• WRCA, New York, in cooperation with New York University, is presenting a weekly science series designed to acquaint listeners with new scientific achievements.

**What's happening on the music side:**

• The Philadelphia Orchestra with Eugene Ormandy will present the nation's first live series of stereophonic broadcasts over WFLN beginning 21 March.

**Local contests and promotions:**

• KPHO, Phoenix, Ariz., is offering its chief announcer Larry Burroughs as a baby sitter to the listener who best answers "Why I would like Larry Burroughs for a baby-sitter" in 25 words or less.

• WBBC, Flint, Michigan, pulled 60,732 votes in its "Teen Queen" contest—more than have ever voted in any election in the history of the county.

• WDGY, Minneapolis-St. Paul, is inviting listeners to send in slogans that describe the station. Samples so far: The station alive and alert, whether you're washing clothes or digging dirt ... None can tie WDGY ... The station with that certain SONGthing.

• WEEP, Pittsburgh, asked for volunteers to go to the moon, drew 150 takers, one of whom offered his mother-in-law.

• WNEW's Art Ford on *Make Believe Ballroom* is asking listeners to send in their listings of the 10 greatest record performances of all time. Prizes total over \$25,000, with winners to be announced in February.

• WHYE, Roanoke, Va., is asking listeners to send in any "thing" that they can get into an envelope. To date they've received 1500 "things" ranging from a dead grasshopper to a lock of Tab Hunter's hair.

**New affiliations:** WSRS, Cleve-

land, and WAMV, St. Louis, have signed with ABN.

**People:** William A. Jones, promotion director for WSIX AM-TV, Nashville, Tenn. ... Tom O'Brien, to the news staff of WINS, New York ... Ned Sheridan, general manager, Clayton W. Eley, Jr., sales manager, and Lee Allan, WAVY announcer, for WAVY, Portsmouth, Va. ... Merrie Lynn Junkin, director of promotion for KTLN, Denver, Col. ... Guy Wadsworth, sales director for WAVI, Dayton, O. ... Carl Loose, promotion and merchandise manager for WBOY AM-TV, and Dick Hustead, manager of WBOY-AM, Clarksburg, W. Va. ... Bernard F. Corson, Jr., program director for WLS, Chicago ... Joe H. Baker of KBON, Omaha, to the board of directors of Inland Broadcasting Co. ... Charles L. Murn, station manager of WOKO, Albany, and a director of Governor Dongan Broadcasting Corp. ... Charlie L. Getz, Jr., publicity director for KYW AM-TV, Cleveland.

**Also appointed:** Parker Smith, sales manager for WGRC, Louisville ... Bernard E. Neary, managing director for WGBS, Miami, Fla. ... Bob Faselt, account executive for WNEW, New York ... Jeff York, local sales manager for NEAK, L.A. ... Walter Hiles, sales manager for KSAN, San Francisco ... C. Edward Little, g.m. of WGMA, Hollywood, Fla. ... Rod Wolf, station manager, Carl Y. Coriell, sales manager, S. Carlton Ayers, sales promotion manager, and Leo Hart, controller, for WRTA, Altoona, Pa. ... V. Paul Pippert, farm reporter for WCMO, Kansas City, Mo. ... Bob Cooper, program director for KGO, San Francisco, Cal. ... Frank Taylor, to the sales staff of WKRC, Cincinnati, Ohio ... Lee C. Hanson, merchandising and promotion manager for WKMh, Dearborn, Mich. ... Joseph Wolfman, assistant to the vice president of KSON, San Diego ... Ralph F. Glazer, account executive for KSFO, San Francisco ... Joseph C. Winkler, commercial manager for WFLN, Philadelphia ... Al Bertaux, to the news staff of WARK, Hagerstown, Md. ... Jayne Swain, station manager for WAKE, Atlanta, Ga. ... Peter P. Theg, station manager for WILD, Boston ... Thomas Whitley, acting station manager for WYDE, Birmingham, Ala.



## TV STATIONS

CBS station affiliates concluded their Washington conference on 14 January with the adoption of resolutions opposing pay tv and the findings and recommendations of the Barrow report.

Some of the conclusions:

- Pay tv will offer no significantly different programing than free tv now does.

- It will tend to black out free tv and siphon away its programs and talent.

- The public will lose in being forced to pay for what it now enjoys free.

- Barrow report recommendations would greatly restrict and regulate tv broadcasting and would weaken affiliates, networks and their relationship to the detriment of the American system of free tv broadcasting.

(See page 29 for analysis of Barrow views on advertising.)

**WOR TV** this week wrapped up the deal to telecast 78 Phillies games this season.

The station formerly aired the Dodgers games.

Efforts continue to be made on behalf of public interest to achieve the entry of tv cameras into court and Congressional hearings.

- Representative F. Jay Nimitz of South Bend plans to introduce a measure that will permit televising sessions of Congress and Congressional meetings.

- Stations WGBI and WDAU-TV in Scranton, Pa., used a budget controversy of wide-spread public interest to challenge the ban against microphones and cameras in the Lackawanna County courts. Judge T. Linus Hoban refused the stations' formal request for permission to cover the hearings, but the stations' stand has elicited community support.

### Public service activities:

- WTOP AM-TV, Washington, raised over \$10,000 in its Christmas "Dollars for Orphans" fund drive, co-sponsored by the Junior Chamber of Commerce.

- WTMJ AM-TV, Milwaukee, through publicity on its programs helped raise \$65,000 on behalf of the CARE Food Crusade.

- WLW Cincinnati's Bob Braun

**WBNS RADIO**  
COLUMBUS, OHIO

**DON'T** get snowed under  
an avalanche of spots  
in **BUFFALO**

**NO DOUBLE SPOTTING**  
**NO TRIPLE SPOTTING**

ON **WWOL**

More listeners per \$ too  
Dig out the facts and figures

- Check ✓ NIELSEN
- check ✓ PULSE
- Check ✓ HOOPER
- ✓ check The 50 national advertisers who now include WWOL radio in their budgets!

**NATIONAL REPS:**  
**FORJOE & CO.**

**WWOL**  
315 MAIN STREET, BUFFALO, N. Y.



is already receiving contributions in his "Teens Against Polio" drive in the forthcoming 1958 March of Dimes campaign.

#### Equipment note:

RCA has developed a production model tv monitor for testing the quality of color broadcasting in commercial and closed circuit operations.

WGN-TV will be the first station able to tape record and play back color telecasts when it receives delivery in June of color conversion accessories for its Ampex videotape recorder.

According to NSI: December gains for WOR make it the only New York independent station to register a ratings increase during nighttime hours.

#### Station merchandising activities:

• WOOD-TV, Grand Rapids, Mich., and Hazeltine and Perkins Wholesale Drug Co., have combined in-store merchandising with radio and tv advertising in a promotional campaign.

Display cases containing drug items and the line "Your best buys are ad-

vertised on WOOD Radio and WOOD-TV" appear in some 400 of the area's drug stores.

• KRON-TV, San Francisco, is publishing a "Merchandising Reporter" to serve the local merchandising needs of network advertisers. It contains product news of NBC advertised products, program audience figures, and other data of interest to retailers.

#### Tv tower notations:

• WIS-TV, Columbia, S. C., has received authorization to build a 1522-foot tower 18 miles outside the city. It will be the tallest structure east of the Mississippi and increase station coverage by 85%.

## COMMERCIALS

A framing guide, designed to standardize measurements for the art work for tv commercials, has been developed for the use of agencies and tv stations by the 4A's and SRA.

They are recommending that agencies and tv stations adopt the guide to eliminate some of the confusion and unnecessary delays.

**An example of station self-regulation:** WGN-TV, Chicago, has reduced by one-third the number of commercial announcements it will carry on its feature film programs sponsored on a participation basis.

In contrast to the tv code of the NAB, which allows one commercial announcement for every five minutes of programing, the station now carries commercial breaks at approximately 15-minute intervals, as determined by the story line.

The station feels the allowable number of announcements is excessive for feature films because of the too-frequent interruption of the story line.

Robert Lawrence Productions has established new animation facilities in its New York headquarters for the production of animated commercials.

Animation, Inc., Hollywood, has been assigned by Needham, Louis & Brorby to produce three one-minute animated commercials for Household Finance.

The firm also has completed two animated commercials for Kellogg's

Corn Flakes. The spots utilize the Zerox technique, which achieves the effect of a child's drawing.

**The Rockmore Company, makers of transcribed radio commercials, has found a new spot to carry its advertising.**

The label on the record carries a line designed to whet the sole interest of the announcer. One such message: "RED DOT CIGARS, GET AN EARFUL OF THAT CRAZY DIT-DOT TALK ON THESE RED DOT COMMERCIALS."

Shamus Culhane has devised a new three-dimensional cartoon technique which combines reality effects with the appeal of cartoon characters.

The technique employs such devices as textured stock, which lends cartoon clothing a realistic, textured quality, and live actors, shown in color against black and white modernistically-animated backgrounds.

**Newly appointed:** Peter H. Cooper, manager of animation operations, and Glenn Botkin, production supervisor for Robert Lawrence Productions, New York . . . Peter Del Negro, mid-western representative in the Chicago office of Playhouse Pictures, Hollywood.

## FINANCIAL

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday two weeks ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 7 Jan.	Tues. 21 Jan.	Change
<i>New York Stock Exchange</i>			
AB-PT	137 $\frac{3}{4}$	15 $\frac{1}{4}$	+1 $\frac{3}{4}$
AT&T	168 $\frac{3}{4}$	171 $\frac{5}{8}$	+2 $\frac{3}{4}$
Avco	6 $\frac{1}{4}$	7	+ $\frac{3}{4}$
CBS "A"	26 $\frac{3}{4}$	27 $\frac{5}{8}$	+ $\frac{7}{8}$
Columbia Pic.	13 $\frac{3}{4}$	13 $\frac{1}{2}$	- $\frac{3}{4}$
Loew's	14 $\frac{3}{4}$	14	- $\frac{3}{4}$
Paramount	32 $\frac{1}{2}$	34	+1 $\frac{1}{2}$
RCA	34 $\frac{3}{4}$	34 $\frac{1}{4}$	+ $\frac{1}{2}$
Storer	22 $\frac{1}{4}$	23 $\frac{7}{8}$	+1 $\frac{3}{4}$
20th-Fox	23 $\frac{1}{2}$	24 $\frac{3}{4}$	+1 $\frac{1}{4}$
Warner Bros.	17 $\frac{3}{4}$	17 $\frac{1}{4}$	- $\frac{5}{8}$
Westinghouse	63 $\frac{3}{4}$	63 $\frac{3}{4}$	
<i>American Stock Exchange</i>			
Allied Artists	3 $\frac{1}{4}$	3 $\frac{1}{8}$	- $\frac{1}{8}$
Assoc. Art. Prod.	8 $\frac{3}{4}$	8 $\frac{5}{8}$	
C&C Super	$\frac{7}{8}$	$\frac{7}{8}$	
Dumont Labs.	3 $\frac{3}{8}$	4 $\frac{3}{8}$	+1
Guild Films	2 $\frac{7}{8}$	2 $\frac{7}{8}$	
NTA	6 $\frac{3}{4}$	6 $\frac{3}{4}$	

Any way you ...

look at it ...

TV Spots look better  
produced by  
**JAMIESON**  
FILM COMPANY  
3825 Bryan • TA 3-8158 • Dallas



## BARROW

(Continued from page 31)

the competition will do it. And so on, all across the country."

The end result, say the networks, would be a checkerboard of non-network shows that would make it impossible for the chains to operate in the traditional manner. An advertiser would find it difficult to clear identical times on all stations. Local or spot buys expire eventually but with the checkerboard effect, expiration dates for any particular slot would vary. An advertiser with a film show might overcome this problem but an advertiser with a live show would have to fall back on kine or tape in a substantial number of markets and schedule the program at different times or not use the market until more desirable time can be cleared.

The more difficult problem of clearing live shows has a number of aspects. Aside from the fact that live tv is considered by many to be the gem in the network setting, live tv also means news, special events, sports, cultural programs and public service broadcasts. With some of these delayed broadcasts are useless.

But probably more important is the network's contention that the reduced income which would result from the loss of time to local and spot advertising would not enable them to continue supporting programming of that nature. Furthermore, if live tv is driven off the networks through inability to clear across-the-board, what, ask the networks, are the value of lines? If microwave relay and the coaxial cable are dispensed with, where is your network?

The nature of network-affiliate contracts in the absence of option time is another factor that would affect the advertiser. Networks have been studying this question, though they have no intention of revealing what line of thought they're pursuing — for good and obvious reasons.

However, some of the more obvious alternatives would include incentive type arrangements. For example, stations could be paid more for clearing a show live than for a delayed broadcast. There could also be a sliding scale of compensation. Stations might be paid a low percentage, say 5 or 10%, for the first few hours cleared with increasing percentages as more and more time is cleared. For the ad-

vertiser at the end of the queue this would mean that as time gets harder to clear the station would be offered a bigger incentive to clear his show.

The warnings against the abolition of network time have been extended by the networks to warnings against cutting it down also. One network executive said that even cutting one hour out of evening option time — which many reps favor — would seriously affect the network's financial structure and ability to subsidize not only sustaining but commercial shows. The networks also appear to be against the splitting of nighttime option time into segments so that some spot shows can be slotted in cream time.

This latter attitude is apparently directed against one of the suggestions made at the time the Barrow group was talking to SRA people. The proposal would provide that a continuous option time period could extend no longer than two contiguous programs or an hour and a half, whichever was less. This would not cut down the total option time but would mean, for example, that the networks could program from 7:30 to 9:00 p.m., go off the air for half an hour and then come back on from 9:30 to 11:00 p.m. With an evening of half-hour programs, this break in network service would have to come twice.

Despite the dark picture painted by the networks of an optionless world, there is a small minority within the broadcasting industry which feels that (1) a banning of option time would not seriously affect the networks and/or (2) it would provide greater opportunity for spot clients to compete in television. Stations need the networks too much to let them go under, this group says, and would accept most network shows on the air because it is to their interest to do so.

Those concerned with spot clients echo the many Washington probers who contend it is not proper to allow one group of advertisers to be able to preempt time from another. The anti-option time forces include Kenneth Cox and Harry Plotkin, both of whom were special counsel to the Senate Commerce Committee, and Rep. Emanuel Celler, chairman of the House anti-trust subcommittee. The three mentioned, however, have, unlike Barrow, not called for abolition of option time but for limitation. It is now up to the FCC to decide.

## SATURATION RADIO

(Continued from page 33)

Albert Dimes who is a tea-taster for Tetley. Dimes (played by actor Mercer McLeod) has been incorporated into a series of four amusing situation commercials.

Still another example of serving up the same line of copy sell in a variety of palatable ways are Beech-Nut Gum commercials.

The Beech-Nut story is a simple one: (1) it tastes better, and (2) the flavor lasts longer. These points have been consolidated in the now familiar line: "While the flavor lasts." Around this tag line, Bill Backer, Y&R copywriter, has been turning out a stream of light-hearted situation commercials ranging from antiquity to the modern—from Nero's fiddling to teen-agers' jive-talk. The historical parodies now total more than 15, while the teen-age series (slotted most frequently in the afternoon) number half a dozen. Also for the teen-agers, Beech-Nut has a rock-'n-roll jingle.

## SPONSOR ASKS

(Continued from page 43)

as the nation's commercial headquarters is another kind of talent—the producers, directors, cinematographers, scenic designers and choreographers whose creative activities make possible the delivery of high quality product to the agencies. Because New York has always been the mecca for commercial production talent and because of the trend to permanent staffs rather than hiring free lance personnel for individual jobs, we are unaffected by any shift in live tv. MPO's permanent staff of 100, working in the five sound stages in two owned-and-operated production centers turned out enough television commercial footage last year to make 15 feature-length Hollywood productions.

With the emergence of the Lincoln Square area as a commercial production center, with the trend to year-round employment of production talent by major producers and with the continued support of New York production by advertising agencies, it is hard to see how a shift of live tv westward (possibly a temporary condition) can seriously affect an entrenched industry.

The trend here is toward expansion.



IN LAS VEGAS...

THE BIG



SWITCH IS TO THE NEW KSHO-TV

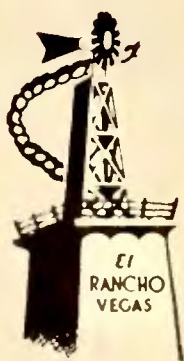
WHY  
THE  
SWITCH?

IT'S  
AS  
SIMPLE  
AS...

NUMBER TWO IN A FACT-FILLED SERIES



\* NETWORK, THAT IS...



STUDIOS & OFFICES ON THE  
GROUNDS OF EL RANCHO VEGAS



ARE MOVIES your best Entertainment? Popularity of movies on television throughout the country indicates the viewer believes it is. On KSHO-TV "Movies are better than ever" because KSHO-TV has the million dollar MGM Movies proved to be a potent audience builder.



IGGER POWER . . . 10 times bigger . . . and a new antenna location secured KSHO-TV immediate viewer response. Audiences all over Southern Nevada have switched to KSHO-TV . . . and told us so in thousands of cards and letters.



ATCHING 'ABC' was the "catch of the year" for KSHO-TV. Now, Southern Nevada audiences — the richest audiences per capita in the U. S. — can enjoy American Broadcasting Company TV programs without having to take secondary position over sharing with another network . . . ABC is exclusive in this market area on KSHO-TV.

YES... IN BOOMING LAS VEGAS THE BIG SWITCH IS TO:

**KSHO-TV** channel **13**

LAS VEGAS, NEVADA

REPRESENTED BY MCGAVREN-QUINN CO.



# WASHINGTON WEEK

25 JANUARY, 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Pay-tv continued to occupy center stage in Washington this week and it looks as though it'll stay there until the Moulder hearings take over.

To put the initial sessions of the House Interstate Commerce Committee hearings on pay-tv into focus:

- The first week was suited to project the arguments in favor of pay-tv. This was so because the FCC commissioners were called upon to defend their decision to permit a test.
- By contrast the appearances during the week of Skiatron, Zenith and Telemeter did little to advance their cause. There remains little new to say by either advocates or opponents.
- This second week was the week for opponents of the system, and it was doubtful whether they could add anything either.

After the conclusion of the hearings comes the critical point for pay-tv.

The Commerce committee, weighted against pay-tv, could report out a bill forbidding the new system. On the other hand, failure of the bill to pass Congress would be almost as eloquent as Congressional approval.

Another gambit would be a House resolution—with likely even less weight—asking the FCC to hold off approval pending Congressional determination of legal and policy questions.

Of course, this resolution would have no effect in law. It could only express the sentiment of one chamber (**the House**) and as such would be observed, probably, by the FCC for at least a year or two.

A third possibility would be a majority vote of House Commerce committee, alone, expressing opposition to pay-tv and asking the FCC to put the trial on the shelf pending Congressional action. As a courtesy to the committee the FCC would probably hold off the test until the end of the session.

A final possibility: No action at all, by The Commerce committee.

The odds favor the third possibility for this reason: It carries no risk. Any bill or resolution voted down by Congress would be a negative, but strong, push-ahead for pay-tv.

A closed-door Commerce committee vote could fail without formal notification to anybody that the vote had been held.

There's every prospect of long, gruelling hearings when the House Commerce special (Moulder) subcommittee on legislative oversight wings into action next week.

The temporary victory of Rep. Oren Harris, chairman of the full committee, may run into a buzz-saw.

Harris had diverted Rep. Morgan Moulder from drawing a bead on alleged malfeasance in the FCC toward a broad probe of how all agencies are administering the laws under their jurisdiction.

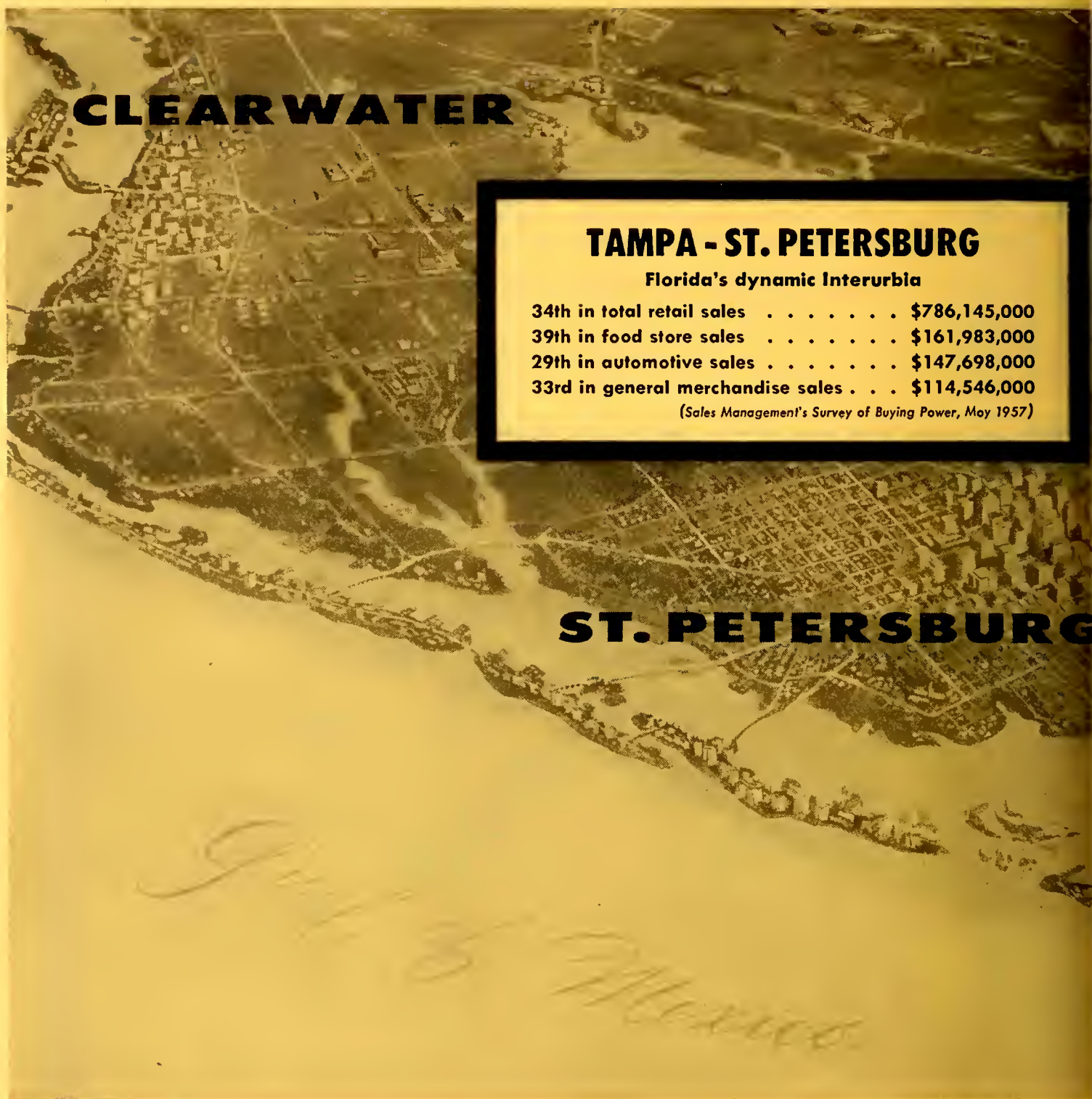
Moulder and subcommittee council Schwartz are unconvinced, and it will be difficult for Harris to keep under complete control the very probable tendency of these two to work over into areas they have been probing for so long.

**The Senate Commerce Committee isn't quiet either.**

After considering for years and doubting the wisdom of action on the ASCAP-BMI imbroglio, the communications subcommittee is now leaning toward setting a date for hearings on the Smathers bill to outlaw broadcaster stock ownership in BMI.

Sen. Mike Monroney, a critic of ratings, would like a probe of these services, but nothing has been done about holding formal hearings.





## **TAMPA - ST. PETERSBURG**

Florida's dynamic Interurbia

34th in total retail sales . . . . .	\$786,145,000
39th in food store sales . . . . .	\$161,983,000
29th in automotive sales . . . . .	\$147,698,000
33rd in general merchandise sales . . .	\$114,546,000

(Sales Management's Survey of Buying Power, May 1957)

# **TAMPA-ST. PETERSBURG NOW**

**Dominate one of America's richest markets with WTVT!**

- 33 of the 50 top shows on WTVT!
- 8 of the 50 top shows are local live news, weather, sports originations on WTVT!
- 8 of the 10 top syndicated shows on WTVT!

ARB November 1957

ARB proved it first in February...Pulse proved it again in June...ARB re-affirms it now in November: your top buy in the Twin Cities of the South is WTVT



**TAMPA**

**LAKELAND**

**BRADENTON**

**SARASOTA**

WTVT's maximum power VHF signal delivers bonus coverage of 239 prospering communities!

**10th IN RETAIL SALES PER CAPITA!**

(U.S. Dept. of Commerce)

**WTVT**



Represented  
by the  
Katz  
Agency

The WKY Television System, Inc. • WKY-TV and WKY Oklahoma City • WSEA-TV Montgomery



# SPONSOR HEARS

25 JANUARY, 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

Bulova president John H. Ballard is back in the saddle, with firm control over that \$8-million advertising budget.

Arde Bulova's executive v.p., Stanley Simon, previously held the reins.

Makes it cozy for McCann-Erickson's Terry Clyne, who originally brought the account into the house.

Esty has about given up its yen for an FBI tv series.

The main obstacle: The FBI requires that the writer go through its academy so that he can write with first-hand authority on the role of an FBI agent.

It's no bed of roses for the producer of a radio commercial built around the parody of a current hit tune.

Here's the risk he runs: The moment such a parody appears on the air disk jockeys stop playing legitimate recordings of the number.

The producer's counter device: He holds off his parody until the tune is among the top 10, figuring that by that time the number has taken on such momentum that a jockey can't drop it.

Not all big advertisers set their budgets by cost-per-sale, forecast of performance, or other such "scientific" formula.

The president of one of the giant paper companies still does it by the form-sheet of two decades ago: He figures out how much dividend and bonus money he needs, how much it takes to buy some mills, and then pulls the ad budget out of his hat.

If you have any doubts about how scrupulously reps protect their accounts, consider this recent incident:

Before Bates had a chance to issue cancellations on Viceroy and Kool spots in a number of markets, the agency for a competitive brand called the reps and said it might absorb the spots if it knew the markets and schedules.

The rejoinder of the reps generally:

Such information can't be made available until Bates actually cancels.

A piquant comment by an adman on the recent sharp reversal of policy at a couple major agencies in the matter of intramural publicity:

"The original management boys who made their millions are gone and the stock is now split up among the top workers. To make money on this stock they need some new accounts; hence the open talk about billings and how their clients love 'em."

Burnett has its reception-room apple-bowl, but back in the early '30s CBS had a reception-room item that eventually wound up gracing the desk of many a visitor.

It consisted of small attractive copper ash-trays, which the network for a long time never tired of replacing.

They became a sort of well-distributed trademark.





**YOU MIGHT PITCH A RINGER 8 TIMES OUT OF 10\* —**

**BUT . . . YOU NEED WKZO RADIO  
TO HIT PAYDIRT**

**IN KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN!**

6-COUNTY PULSE REPORT  
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1957  
SHARE OF AUDIENCE—MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M.-12 NOON	35	20	9
12 NOON-6 P.M.	30	21	10
6 P.M.-12 MIDNIGHT	29	21	10

Reach out and ring up the biggest share of the Kalamazoo-Battle Creek and Greater Western Michigan radio audience, with WKZO. Pulse figures at the left prove that WKZO delivers it—*morning, afternoon and night!*

Many of the most impressive ratings are for WKZO local shows—with several giving up to 40% Share of Audience! . . . *or over twice the share of the nearest competitor.*

Want more facts? Ask your Avery-Knodel man!

# WKZO

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN**

**Avery-Knodel, Inc., Exclusive National Representatives**

*The Feltzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA

Associated with  
WMBD RADIO — PEORIA, ILLINOIS



*\*Ted Allen won the championship in 1955 with an .863 ringer average in 35 games.*



it's there  
for you . . .  
on channel



Did you know that Sales Management rates Tulsa both a better quality and a better productive market than either Boston or Baltimore? It's a fact; and alert advertisers are taking advantage of it . . . northeastern Oklahoma has an effective purchasing power of \$1-billion. Your key to this pot of gold is KVOO-TV with its productive programming, PLUS revealing market research, merchandising and promotion aids, and constant attention to your account and problems. Yes, in Tulsa, it's for you . . . through Channel 2. When do you start?

**KVOO-TV**  
channel **2**



For current availabilities contact any office of Blair Television Associates

## AMF AUDIENCE

(Continued from page 37)

asts? "Show, via television, the simplicity and enjoyment of the sport in today's attractive bowling establishments," says AMF's marketing director Dabney.

*Bowling Stars* marks the industrial firm's third use of this approach. The first was *Bowling For Fun*, a live show run for 13 weeks during the summer of 1953 in Chicago, Detroit and Cleveland. The program featured a half-hour format encompassing exhibition bowling, audience participation and bowling instruction. It was used primarily to "hypo business during the off-season in principal market areas," says Donovan. Show time was 7:30 to 8:00 p.m. Saturdays.

AMF's second bowling show was titled *Bowling Time*. An hour-long, syndicated film program, it started in October, 1955 with a 13-week series. A second 13-week series was shot in 1956 and in October of that year was sold in markets where the first series had been carried. *Bowling Time* was also sold in 1956 as a 26-week series in markets where the first films had not been shown. All told, the film program was telecast in about 180 markets. Primary times were late evening, late Saturday afternoon and early Sunday afternoon.

In putting together today's *Bowling Stars* show, AMF took a format tip from each of its previous programs; the half-hour length of *Bowling for Fun* and the 26-week duration of *Bowling Time*.

"We decided an hour was too long for this type of program—it has a tendency to wear thin with that length of time," says Dabney.

Adman Donovan says the 26-week series duration is ideal for AMF from two standpoints: "it gives us solid sponsor identification, something that you're not sure of building in 13 weeks; it coincides in most sections of the country with the bowling season—from September to March."

*Bowling Stars*, produced by Matt Niesen, prominent tv bowling show impresario from Chicago, features man-to-man, three-game singles competition between bowlers from every section of the country. (Only the last game-and-a-half in each series is telecast.) The winner of each tenpin match receives \$1,000, the loser \$1.00 per pin. In addition, both winner and

loser receive a bonus of \$10 per pin for each pin scored over 700. A whopping \$10,000 is offered for perfect 300 games, of which there have been two (see series of pictures for reactions of the first \$10,000 winner).

"Whispering" Joe Wilson of Chicago, nationally known tv sportscaster who has gained fame for his tense, hushed-voice style, is narrator of the show. As pointed out by the 25 September *Variety*, "Wilson's running elucidation, with his *sotto voce* technique growing to full voice when the ball connects, builds the tension nicely milking the drama."

The "drama" of the show is played out against a backdrop of AMF bowling equipment. As one AMF executive smilingly admitted, the show is "practically a 30-minute commercial" in this respect. The Faetz-Niesen Recreation Center in Chicago, where the series was filmed, is equipped with AMF automatic pinspotters, and everything from AMF balls to scoring tables are present in the film footage.

How do AMF executives compare *Bowling Stars* with the company's *Omnibus* participation?

"*Omnibus* put us on the map," says

**10 o'clock  
Theater**



THURS. NITE  
STARLITE  
THEATER



FRI. NITE  
SHOCK



SAT. NITE  
GIANT  
MOVIES

San Antonio's only 10 o'clock Theater offers participations to your clients with high ratings and low cost . . . these movies can be combined to bring the cost per thousand even lower.



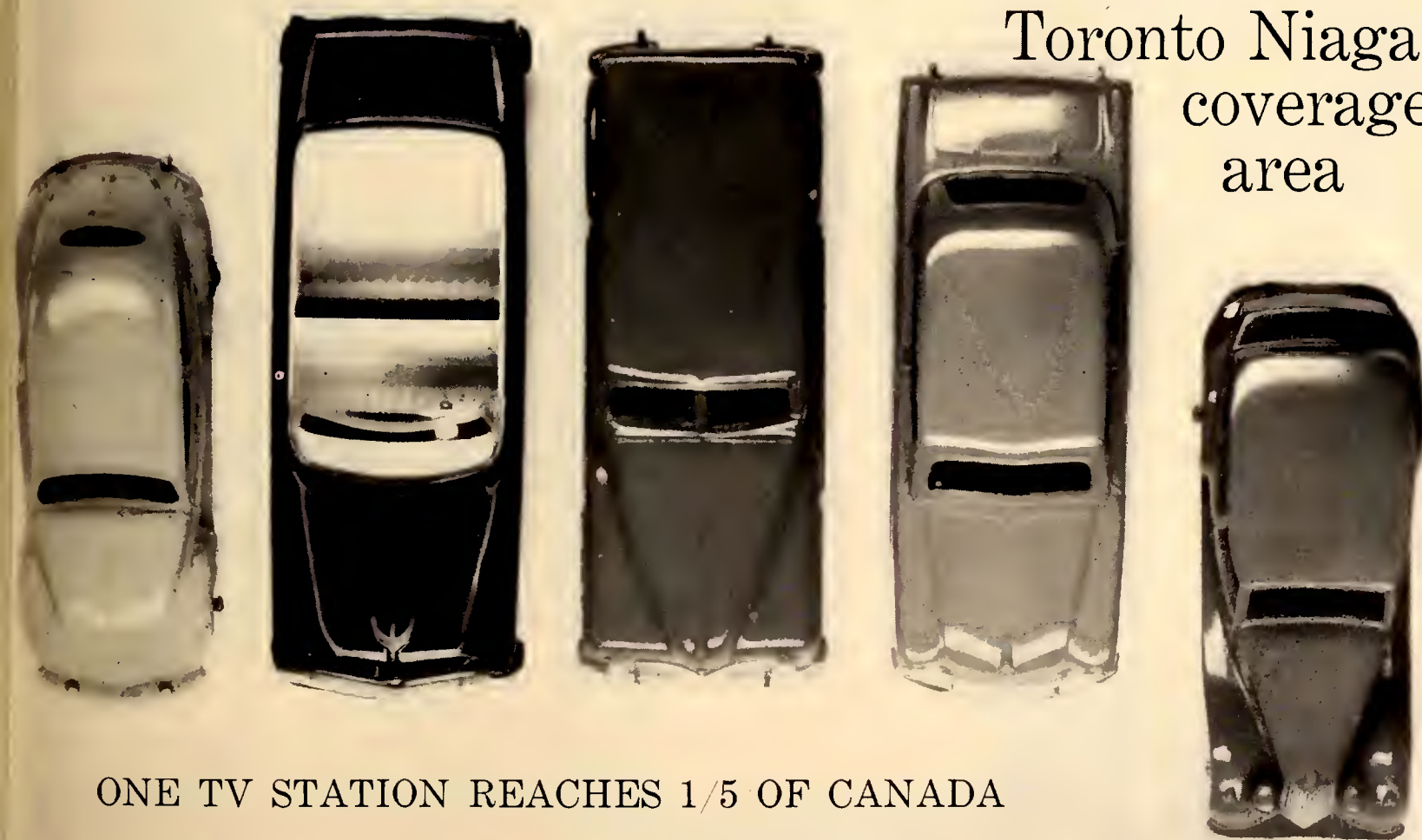
SAN ANTONIO

Ask  
Peters, Griffin,  
Woodward,  
Inc.  
for details!





1/5 of all  
Canadian Autos  
are registered  
in our  
Hamilton  
Toronto Niagara  
coverage  
area



ONE TV STATION REACHES 1/5 OF CANADA

Within our huge coverage area there are 638,426 registered automobiles. This number represents 21.80% or one-fifth of all registered automobiles in all of Canada this year. Another black and white fact: CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769



**CHCH-TV**  
CHANNEL // CANADA



**ONLY KMID-TV covers  
the lion's share of "Oil-  
Rich" West Texas.**



- **MIDLAND**
- **ODESSA**
- **BIG SPRING**

Don't overlook the rich KMID-TV market! Channel 2 is the only single advertising medium completely covering this tri-city market.

**89,274 SETS**

As of July 1, 1957

"Oil-Rich" West Texas has no unemployment problems and has this kind of money to spend . . .

**CSI PER HOUSEHOLD**

MIDLAND	\$7,428
ODESSA	\$7,049
BIG SPRING	\$5,931

**KMID-TV**

**CHANNEL 2**

**100 KW**

**Represented by**  
**Venard, Rintoul & McConnell, Inc.**  
**South—Clarke Brown Company**

Ancona. "Up until the time we sponsored it, we were virtually unknown to the man in the street. On *Omnibus* we advertised the industrial, consumer and defense aspects of our business, and people soon came to know the AMF name well."

This primarily institutional approach during the 1952-1953 seasons has been tagged by some admen as the company's bid for prestige to help it win government defense contracts. Some credence is lent to the theory by this fact:

AMF defense business leaped \$19.4 million in 1953 over 1952, according to a company prospectus dated 23 January, 1957. In relation to total sales and rentals, the 1952 figure represented 54.4% of AMF's gross; in 1953 it was 55.3%.

The effect of more consumer products in the market place is seen in the 1956 figures, where government work accounted for only 35.7% of the firm's gross dollars from sales and rentals. The quasi-consumer item, the pinspotter, was responsible to a large degree for the changed picture; rentals for the ingenious electronic device jumped from \$100,000 in 1952 to \$17.2 million in 1956.

The almost 20% cutback of government business in relation to the firm's total income between 1953 and 1956, with a concurrent 40.5% increase in total sales and rentals, is tribute to the success of AMF's diversification program. AMF was designated last January as one of "the best-managed big companies in the (machinery) industry" by *Forbes*, business and financial publication.

In discussing the financial end of the program, AMF's chairman of the board Morehead Paterson says, "We decided that instead of trying to find new products on which we would have to spend money that we didn't have, to try to exchange our stock for other going companies."

Result: 18 companies were acquired by AMF for 857,811 shares of stock and \$4.8 million in cash.

**Tv commercials:** All of AMF's principal consumer goods are advertised on *Bowling Stars*.

From the first show through Christmas, gift-giving was the theme of AMF's commercials for its bowling equipment, DeWalt power tools, Voit recreation equipment and such popular

wheeled goods as Roadmaster bicycles, Junior tricycles, and AMF juvenile tractors and cars.

The pinspotter machine is plugged via commercials selling bowling as a family sport. Off-hours bowling, now possible because alley operators don't have to depend on pinboys, and AMF's "rhythm bowling" system are pitched. AMF's automatic pinspotter works on a 17-second cycle, measured from the time the ball leaves the bowlers hand until the pins are reset and the ball is returned. This steady, unerring cycle is claimed by AMF to set up a "rhythm" for the bowler that supposedly contributes to higher scores.

One-minute commercials are used for the machine while 30's are relied on for pitching the AMF consumer bowling products. Minutes and 90's are used for DeWalt, Voit and wheeled goods. Minute-and-a-half commercials are used at show opening. These have an institutional flavor and show all types of AMF products, from tobacco and baking equipment to atomic reactors.

The early-1958 commercial schedule will be primarily used for bowling products; "this is the height of our bowling products season," says adman Young. "After Christmas we're pretty well dead for a while as far as Voit and wheeled goods products are concerned," he told SPONSOR.

Financing for *Bowling Stars* is split about \$300,000 for production paid by AMF Pinspotters Inc., the remaining \$450,000 paid by the parent firm via pro-rated amounts for each of the subsidiaries represented on the program.

**Tv's PR job:** AMF also uses *Bowling Stars* as a public relations tool in dealing with bowling proprietors across the nation.

Young points out "we can go in to an operator and prove to him 'we're the only company advertising the sport of bowling for you on a national network basis,' and we've found this has a tremendous effect."

This aspect of the tv show is particularly valuable to AMF today because of new competition from Brunswick-Balke-Collender. The B-B-C firm last year introduced an automatic pinspotting machine to compete with AMF's.

There is a primary difference in B-B-C's marketing, however. It is selling the machine outright to the operators, instead of leasing it under an



AMF-type arrangement.

"This p-r function is another example of how a low-rated show can work for you—when it's hitting the right audience," says Young. And Vic Ancona adds: "For sponsors selling beer, or toothpaste, the rating is vital. They're buying numbers, not an audience. In this type of mad competition, a comic drops a couple of points, and he's dead."

"As far as we're concerned, the character of *Bowling Stars* is carrying out our corporate aim to increase direct-to-consumer sales—and the figures prove it. The AMF trademark is today getting consumer recognition."

Another 1957 AMF tv venture further demonstrates the company's aim of hitting the "right" audience, and, in this instance, the right audience also was a large one.

AMF spent about \$400,000 to buy participating sponsorship of four NCAA football games, telecast regionally by NBC TV. "Maybe it seems strange to sell bowling with football," says adman Donovan, "but remember, every football fan is a sports enthusiast—a perfect potential bowler. And each of these games reached an average of 22 million of these prospective customers."

Commercials used by AMF for the football telecasts pushed the idea of off-hours bowling for the family, youngsters and women.

**Print and promotion:** For its bowling products, AMF spends about another \$550,000 a year for print media advertising, point-of-sale materials and special bowling promotions.

An estimated \$50,000 of this goes into trade magazines and consumer bowling publications. Part of the remaining half-million dollars supports a unique bowling promotion: AMF sends 24 bowlers around the country to put on special exhibitions and give bowling instruction in AMF-equipped bowling establishments.

AMF's tv activity also gets promotion treatment in the bowling lanes via posters advertising the *Bowling Stars* program and its local channel and telecast time.

Promotion money also is allocated for preparation of audience promotion kits used by bowling lane proprietors. These include a variety of mats for newspaper advertising, photos and news releases.

## WLBT delivers 31% more Mississippi homes!

THE JACKSON TELEVISION AUDIENCE

November 1957

JACKSON TOTAL TELEVISION AREA

STATION SHARE OF SETS-IN-USE SUMMARY

	W L B T NBC-ABC	2nd Sta
MONDAY THRU FRIDAY		
Sign-on to 9:00 AM	76.8	23.2
9:00 AM to 12:00 Noon	75.7	24.3
Sign-on to Noon	76.1	23.9
Noon to 3:00 PM	47.8	52.2
3:00 PM to 6:00 PM	48.3	51.7
Noon to 6:00 PM	48.1	51.9
6:00 PM to 10:00 PM	53.6	46.4
10:00 PM to Midnight	52.0	48.0
6:00 PM to Midnight	53.5	46.5
SATURDAY		
Sign-on to 6:00 PM	78.8	21.9*
6:00 PM to 10:00 PM	61.3	38.7
10:00 PM to Midnight	31.3	68.7
SUNDAY		
Sign-on to 6:00 PM	42.7*	58.8
6:00 PM to 10:00 PM	46.2	53.8
10:00 PM to Midnight	48.6	51.4
SUNDAY THRU SATURDAY		
6:00 PM to 10:00 PM	53.7	46.3
10:00 PM to Midnight	47.2	52.8
6:00 PM to Midnight	53.0	47.0
SIGN-ON TO SIGN-OFF	56.4	43.8

These shares are based on time periods when the station was on the air. The asterisk is used only for stations that are on less than the station telecasting the most quarter hours during the particular period.

28

AMERICAN RESEARCH BUREAU, INC.

**Channel 3 Jackson**  
**see Hollingbery**





**MORE**

radio homes at the

**LOWEST**

cost per home are

**DELIVERED**

by **WSUN**

than any other station in the

**HEART of  
FLORIDA**

(Check your Nielsen No 2)

**WSUN RADIO**

ST. PETERSBURG - TAMPA

Represented By **VENARD, RINTOUL &  
McCONNELL**

Southeastern: **JAMES S. AYERS**

**ONE OF THE  
FIRST 100 MARKETS**



**WHBF**

RADIO & TELEVISION

**COMING!**

Greatly Expanded TV Coverage  
from a New 1000-ft. Tower.



REPRESENTED BY **AVERY-KNODEL, INC.**

## Tv and radio NEWSMAKERS



**Samuel Thurm** has been promoted to the newly created position of general manager, advertising services division of Lever Brothers Company. Formerly media director, he will now supervise Lever's corporate advertising and consumer relations budget administration and the operation of the promotion services division, as well as continuing to direct the media division.

Prior to joining Lever Brothers in 1956, Thurm was associate media director of Young & Rubicam, Inc., a position he held for four years. He entered Y&R in 1946 as assistant research director. Previously he was research director of Eversharp, Inc. Thurm is a graduate of Dartmouth, and holds a masters degree from Columbia. Before service, he was an analyst with Bulova Watch Co.

**Jack Stapp** has been named vice president and general manager of WKDA, Nashville. The appointment was announced by John W. Kluge, food broker and owner of WKDA and a chain of six other radio and tv properties. Stapp had been program manager of WSM, Nashville, for 18 years in charge of the program and talent operation. He left last year to devote full time to his property, the Tree Music Publishing Co. Since leaving WSM, Stapp has continued as producer of the Prince Albert network portion of the *Grand Ole Opry*, an assignment he has handled for 11 years. He is also producer of *The Jim Reeves Show*, which is originated in Nashville and fed to ABN five days per week. Stapp was a program producer and evening network manager at CBS for six years. He assumes his new duties 1 Feb.



**R. Morris Pierce** has been appointed vice president and general manager of WANE & WANE-TV, Fort Wayne. Construction to put both stations under one roof has just been completed and Pierce will head up the new combined operation. He has been in charge of WANE-TV since it went on the air in 1954. He entered broadcasting in 1925 and served as chief engineer at WXYZ, Detroit; WJAY, Cleveland; WWVA, Wheeling and WGAR, Cleveland. Following World War II, Pierce was v.p. in charge of engineering for the "Goodwill" Stations: WGAR; WJR, Detroit; KMPC, Los Angeles. Before moving to Fort Wayne in 1953, Pierce was president and general manager of WDOK, Cleveland. WANE & WANE-TV are Corinthian stations. Also in the group: KOTV, Tulsa; KGUL-TV, Galveston; WISH & WISH-TV, Indianapolis.





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# SPONSOR SPEAKS

## "Let's sell optimism"

There are two ways in which television and radio can help make the current recession short-lived.

The first is already much in effect—namely, the persistent use of air media to do their normal high-impact selling job.

The second has been used only sporadically thus far and is an entirely different weapon—**namely, the editorial power of air media to help maintain consumer confidence.**

Fear that we may be entering a long-lasting business recession can deepen and extend the dip through which our economy is now passing. The more people hear of a slow down in business, the more they may be inclined to put off spending for products and services.

We suggest stations marshal the facts which dramatize the long-term depth of strength in our economy and tell this story to their audiences (with local slants). This can take the form of on-the-air editorials, public service announcements, or interview capsules within programs. But it should be a well-thought-out, carefully researched and consistent campaign. In short, SPONSOR (as it did during another short-lived recession) calls upon stations to "sell optimism."


**But let's make it a hard-hitting campaign in keeping with the very real ability of the air media to create virtually over night a new habit, a new brand image—or a new consumer psychology.**

## Tv teamwork

Practically every affiliate attending the CBS TV sessions in Washington last week (and there was hardly an affiliate that didn't) commented on the remarkable flow and follow-through of the proceedings.

The objectives were apparent; the agenda was a masterpiece of coordination and the departmental report provided the essentials and no more. Although the Barrow Report and fee tv were the chief subjects, it was apparent that CBS TV knew what to do about these and other pertinent problems.

The Resolutions Committee put their finger on the man behind this remarkable example of planning and implementation by commending CBS president Frank Stanton, and we say this without taking anything away from such outstanding team players as Merle Jones, Dick Salant, Hubbell Robinson, Bill Lodge and their associates.



**THIS WE FIGHT FOR:** *Tv plays so vital a part in our economy (see above) that if fee tv stifles free tv, the basic health of the nation will be seriously affected. This point should be pressed home in the battle against fee tv.*

## 10-SECOND SPOTS

**Practical:** From *N. Y. Times*—"The Sterling Doll Company, Inc., of New York registered a trademark this week for 'McGregor, the Giant TV Dog.' The design shows a small boy astride a stuffed dog watching a Western program. The animal will also serve as a pillow." *For those parents suffering from cowpoke-fatigue?*

**Tie-in:** Angelique & Co., perfume manufacturers, is now sending out all its checks scented with Angelique Pink Satin perfume. Their check-writer prints the word "scent" instead of cent, while the pay-order reads: "Pay to the odor of." *Sweet smell of largesse!*

**Arbitron:** ARB president, Jim Seiler, at a recent RTES luncheon meeting, told how during the development of the new Arbitron rating technique, a gimmick was tried that not only gave tune-in data but also took a picture of the home viewers with a special camera every five minutes without their knowing it. *That must have revealed some interesting audience behavior patterns!*

**Uh?** A SPONSOR editor covering the same RTES meeting mentioned above is ready to swear he heard Jim Seiler say that selection of homes for Arbitron "had nothing to do with whether or not the residences were telephone-equipped; many of these homes don't even have electricity." A little shook up, our editor keeps muttering about "that new wind-up tv."

**Names, names:** An MGM Records release about the appearance of ABC TV's *American Bandstand* of guest star Marvin Rainwater concluded with the mention that "Rainwater has been busily engaged filling nightclub and tv engagements . . ." *What, not filling any rainbarrels?"*

**Inevitable:** Report in *N. Y. Journal American* from the International Home Furnishings Market in Chicago—"The man in the gray flannel suit is influencing home fashions for 1958. Gray returned on furniture modern as the Madison Avenue, N. Y., executive's 'uniform' and on softer, contemporary styles for his suburban home . . ." *Clear case of protective coloration for the adman at home.*

**Yoicks!** *TV Guide* reports Adolphe Menjou will be host-narrator for a new tv series titled *Target*—and will even star in some episodes as a cowboy. *It's here: the suave Western!*



# A timebuyer's dream!

According to the Nov. '57 Pulse  
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# WINN

has an average rating of

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from 7 a.m. thru 10 p.m.

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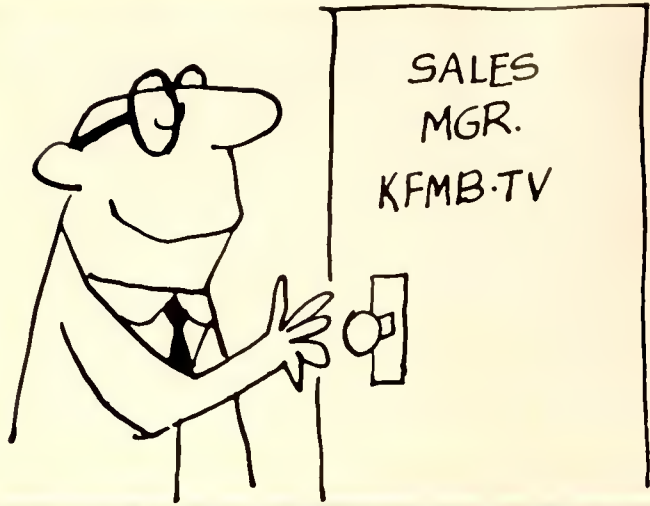
# WINN

**LOUISVILLE, KY.—1240 KC.**

Glen A. Harmon, Vice President, General Manager



# Our ratings are higher in saturated San Diego!



Of the top 25 shows in the skyrocketing San Diego Market, 23 are on KFMB-TV. All of the top 10 shows are on KFMB-TV and 19 of the top 20 are on KFMB-TV. In addition, 81% of all shows on KFMB-TV gained rating points over the previous Nielsen Rating.\*

\* Nielsen Station Index, Nov., 1957

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